

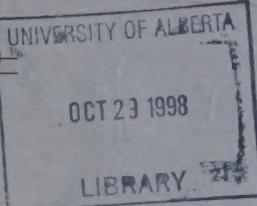
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They're not telling you everything about Epcor • 6



ALBERTA BALLET

New artistic director makes
a leap of faith

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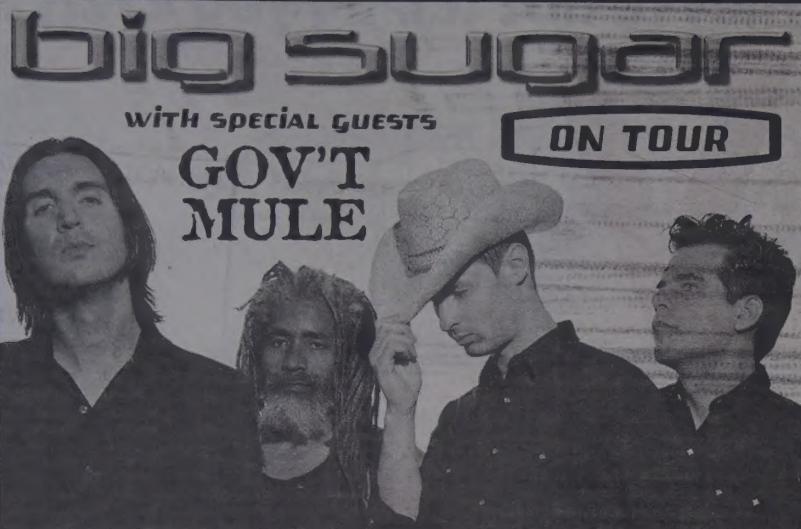
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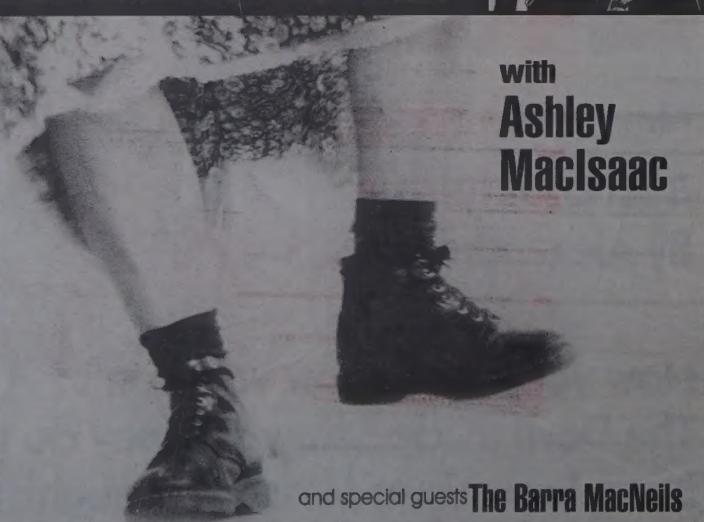
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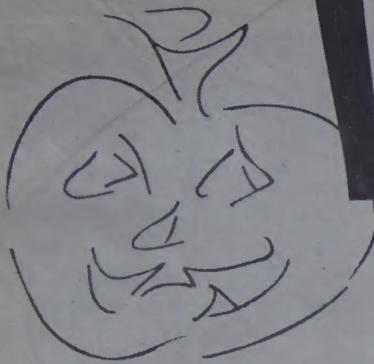
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**Music • 20**

Country/roots singer Allen Dobb gets his musical inspiration from many sources—including the three years he spent in Africa. You might not associate country music with the Dark Continent, but Dobb tells *Vue* associate editor David DiCenzo that it's not as much of a stretch as you might think.

**Television • 32-33**

Yeah, TV's got a bad rap as mind candy and all that, but there's some good stuff out there, as evidenced by the Best of Banff playing at the Metro Cinema this weekend. The cream of the crop of the 1998 Banff Television Festival will be shown, including *Subway Stories* (pictured).

**Dance • 27**

Alberta Ballet's new artistic director, Mikko Nissinen, certainly had a trial by fire—his first experience with the company was last month's tour of China. It all went swimmingly, however, and Nissinen talks to *Vue* dance writer Alexandra Romanow about his neo-classical vision with which he'll take Alberta Ballet into the new millennium.

Cover Photo by Gerard Yonker

Theatre • 26

Anne Frank and her famous diary have been in the news recently, with the release of previously withheld pages critical of her family. Ever-timely, Stage Polaris is putting on *Yours, Anne*, a musical adaptation of the famous tragic story of a young Jewish girl in the Netherlands.



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We strive to insure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice and Tooker Gomberg. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (ounds!) hand delivery. We apologize if there are a few typos in this week's issue—our editors are on a VLT gambol' spree!

What happens when you sell public utilities?

Edmonton report doesn't mention disasters in England and New Zealand

By DALE LADOUCEUR

How do you bring down the system? Piecemeal, chip away at it, Trojan horse it, starve its budget, squeeze out its services into the marketplace, generate more lack of public confidence in it, create more delays because of budget restrictions, don't even keep up with inflation or population growth, say that it has to be done because of deficits created by your own party. Alberta is the beachhead, the corporate plantation of Canada par excellence."

These words were spoken in Edmonton this past April by Ralph Nader regarding the state of the

Canadian healthcare system. But this statement could easily apply to the scenario developing in our city with the debate over the privatization of Epcor.

Privatization is sweeping the nation as more and more services are being sold off at an alarming rate. Cities all over the world are, willingly or not, dismantling their regulatory structures. There were \$157 billion of assets transferred from governments into the private sector last year, up 70 per cent from the year before.

feature
Don't worry, be heated

When Epcor was formed a few years ago, I called the City of Edmonton administration and asked why we were putting our utilities into the private sector. Representatives of the City said they wanted to run the utilities more like a business, but to not worry because the City of Edmonton was the sole shareholder with 51 per cent of the company. I said it was dis-

turbing that essential utilities were in the marketplace, but I was again told not to worry because the city was just trying to create a more efficient-run business.

Well, it looks like there was something to worry about after all. Eighteen months months later, the City finds itself considering privatizing its utilities under looming provincial deregulation. The narrow scope of this City's process, however, shows there is much more than just privatization to worry about.

RBC Dominion Securities, the investment branch of the Royal Bank, call themselves "Canada's leading investment dealer which provides personal/professional investment advice, investment banking service, global trading, and top-ranked institutional research to individuals and institutions through a network of over 200 offices across Canada and around the world". But there is doubt as to whether a giant corporation could review essential utilities as anything other than a business.

"They [the City administration]

put out a limited tender and limited it to companies that were involved in basically investment banking," explains City councilor Brian Mason. "That's one of the first things that got me very suspicious about the process. I also think it's reprehensible for council to refuse to get a second opinion".

What's \$300,000 between friends?

That second opinion could have come from a top-notch research group at Parkland Institute. The Institute offered to do an Epcor study for a fraction of the cost, but insiders say they would have never been hired. City administration chose RBC at \$350,000 when the Parkland Institute, who had no vested interest, were willing to come in at a mere \$50,000.

What would the City have got for \$50,000? A research team that included Myron Gordon, professor of finance at the University of Management at the University of Toronto; Ed Kyte, former president of Edmonton Power; and Jim Wachowich, public utilities lawyer.

"This is where they make most of their money, because they underwrite the shares in the sales of either a company that has just been put in the market or a company that is privatized," says Mason, a vocal opponent of privatization. "They underwrite the shares; they loan the money to the people to pay for the shares, and they make very large fees for doing that—from two to five million dollars in EPCOR's case. So they have a clear bias in favour of privatization."

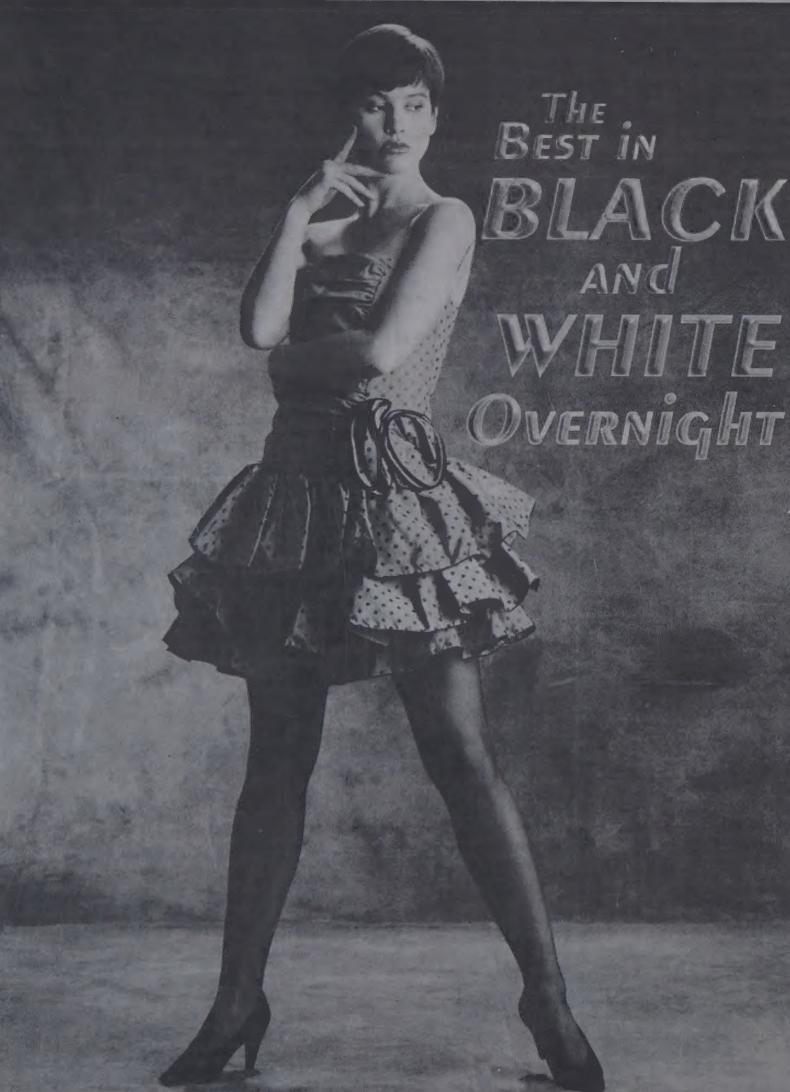
Reading the actual Royal Bank study <www.gov.edmonton.ab.ca/newsrel/epcor/>, there is much of what you'd expect—and much you wouldn't. There are many graphs and charts, projections and comparative data, but there is also a lot of bias.

With very little supporting evidence and much speculation, the report said that Epcor could no longer serve the city in a stable, reliable manner. Instead it should privatize, with growth and market share as the main priorities. The report states, "In its present form, Epcor is too small relative to its competitors and the Alberta market itself is too small to enable Epcor to achieve sustainable growth in the absence of expansion into new markets, services, and possible partnerships."

Banking on the report's outcome

"Often with reports and studies, you can pretty well imagine what the outcome will be, depending on who you hire to write the report," says former councilor Tooker Gomberg. "When you hire the Royal Bank RBC Dominion Securities, they would cash in big time on the sale of Edmonton Power—with the shares, they would make a whack of money from it by being part of the sale. I think it's like the fox suggesting the doors to the chicken coop be left open".

The Parkland Institute is raising the money to fund their own study, which they will present to City Council for consideration. In their press release, the Institute called the RBC report a "trust-me" document that does not address the sale of



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Epcor sale
continues on page 8 =>

VUE news

Your urban alternative guide to the week's really important events

election

Status quo reigns

EDMONTON—Mayor Bill Smith returned for his second term on a landslide, beating seven other challengers for the job. Smith received slightly over 50 per cent of the votes, bowing over his nearest candidate, Mike Nickel, who only got 16 per cent. Tooker Gomberg, widely viewed by many as a serious challenger to Smith this time around, finished fourth with 13 per cent of the vote.

Things didn't change much in the council wards either. In every instance, incumbents were elected. The only new faces are former high school coach Bryan Anderson in Ward 5, who replaces Dick Mather; and former city employee Dave Thiele in Ward 6, who replaces Brent Maitson.

Voters narrowly gave the nod to VLTs, with the "Yes" campaign falling by only some 600 votes.

Social affairs

Gay pride proclaimed—sort of

FREDERICTON—Mayor Brad Woodside infuriated gay activists in the Maritime city last week when he proclaimed gay pride weekend—with his microphone shut off.

Woodside, who has resisted proclaiming the weekend, only did so after an order from the provincial human rights commission. He said he may stop issuing proclamations of any sort in the future to avoid the issue.

Rights activists in Fredericton said they intend to re-open the complaint with the human rights commission following Woodside's reading of the proclamation.

Gay victim mourned

EDMONTON—A somber crowd of about 200 people gathered at the Alberta Legislature last week and paid tribute to Matthew Shepard, a gay University of Wyoming student who was murdered two weeks ago.

Speakers at the ceremony condemned the attack and spoke of their own concern that a similar hate crime could easily happen in Edmonton. They also criticized the Alberta government for refusing to include protection against discrimination based on sexual orientation in the human rights legislation.

M C D I A

CBC TV sides with reporter

OTTAWA—CBC TV has dismissed allegations made by the Prime Minister's Office that veteran reporter Terry Milewski showed bias in his stories on the APEC inquiry. The network had removed Milewski from the story following the PMO's complaints.

The PMO's complaints had to do with a series of e-mails exchanged

He's been plunking Loonies into it
for 4½ hours...
I think it's safe to assume
that he's pro-VLT...



GRASDAY © 1998

Alberta pushes for voluntary gas goals

EDMONTON—The province is trying to convince the federal government and other provinces that voluntary goals should replace mandatory greenhouse gas reduction levels. Alberta's newest proposal comes on the eve of the next meeting on the Kyoto Accord on global warming.

The newest proposal represents a softening in position for Alberta, which to date has vigorously resisted any sort of participation on greenhouse gas reduction targets. However, the Alberta Liberals criticized the province's proposal, saying it fails to show how the energy sector would reduce gas emissions at all.

At the same time, environmental groups have called for the gas tax to be doubled, hoping it would serve as an incentive to reducing greenhouse gases. The paper, calling for the increase, was jointly authored by the Pembina Institute and the David Suzuki Foundation.

A spokesperson from the David Suzuki Foundation said the proposal was needed to counteract the "fear mongering" of Alberta Premier Ralph Klein, who has consistently said the Kyoto gas targets are unattainable.

Pesticides, industrial chemicals contaminate Rockies

JASPER—Banned pesticides and chemicals are showing up in the Columbia Icefields and Lake Louise, places previously thought pristine, according to a recent study published in the science journal *Nature*.

Crop insecticides, insect killers, DDT and PCBs are among the pollutants turning up 3,100 metres above sea level in the mountains. The chemicals are transferred through the air through a process known as "cold condensation" and deposited in the high altitude snow.

Scientists now fear that the chemicals could disrupt the food chain and theorize fish in alpine lakes could be contaminated and therefore no longer suitable for wildlife consumption.

politics

So Edmonton's election has come and gone and the clowns, er, candidates for mayor have all had their chance. What did we get? The same old tired bunch.

There's Bill Smith shooting off his mouth about job creation the same night that Telus announces it's moving its head office to Burnaby, British Columbia.

Well, that's a great start.

We really wish that Tooker Gomberg had run for councilor. That goal would have been more realistic and Gomberg's strong left-of-centre voice would have provided some welcome and badly needed balance to the current conservative crew on council. As it is, we hope that he'll stick around and serve as a community thorn in council's side.

But given the make-up of the new council (funny, it's hard to see any difference from the old council), it's easy to predict the next three years.

Epcor will be privatized. The Master Transportation Plan, with all its attendant idiocy and destruction, will be approved. Taxes are going to be raised. Suburbs will sprawl. And Smith will travel on junkets here and there "promoting Edmonton."

It's going to be a long three years.

quote of the week

"I'm happy inside."—Mayor Bill Smith gets the warm fuzzies after his re-election this week.

VUE POINT

By LESLIE PRIMEAU

You're not in Kansas anymore, Phelps

On my radio show last week, I had a guest who was one of the most vile creatures I've ever had the misfortune to interview. Fred Phelps, the pastor of a small congregation in Kansas, professed to be a Christian—yet he and his small band of intolerant bigots were about to picket the funeral of a university student who was viciously beaten to death by two other young men.

The only motivation for this crime seems to be Matthew Shepard's sexual orientation. Until the case goes to trial and the whole story is revealed, we're left with the belief that this was a crime solely motivated by hate. This group and its pastor believe that Shepard's murder was almost justified—because of his sexual orientation, it was understandable, and now the blood is on the hands of his parents for not showing him the proper way.

When I questioned this man about the teachings of Christ with regards to judging others, he said, who cares? When I asked him about the importance of loving the sinner and not the sin, he said, who cares? This man obviously believes he has a different voice than Christ—how can he call himself a Christian?

I realize the gay lifestyle causes many Christians a heap of sleepless nights, but would you picket the funeral of a young man who was so brutally murdered? Could you actually curse his soul as if you had some God-given right to do so? And the hatred this group spews is not only directed at gays—they have the divine right to call into question the good deeds of Mother Theresa, Lady Diana and Frank Sinatra, to name a few. When I visited the group's website, I got the feeling the only people they didn't find fault with were members of their own church.

Compared to Kansas, we're backward!

This whole incident has left a terrible taste in my mouth and a sadness in my soul. Throughout the interview, Phelps criticized Canada for our backward views on tolerance and decency. He basically said he pitied us, but even more frightening was the number of calls I received from people agreeing with this man's views—people from my own hometown!

I was struck with the sudden realization that hate laws are necessary and that the Vriend decision means more than most of us realize. When people spew such venom, you have to wonder what's next? Should we hate gays because they're "disgusting"? Should we hate blacks and Orientals because they don't look like us? Should we hate Jews and Lutherans because they pray differently? Where does anybody get off thinking they are, in some way, superior to others based on colour, faith—or sexual orientation?

I could dismiss the rantings of that lunatic Phelps if only I hadn't heard from others so close to home. I wonder: if I looked really close and peered into your eyes, would I have a reason to hate you because you're different than me? What colour are your eyes? I only ask because there was once another lunatic running around who hated many groups—Jews, blacks, gypsies, Catholics, etc.

Matthew Shepard was murdered. Hopefully we will not stand idly by.

Lesley Primeau may be heard weeknights from 6-9 p.m. on 630 CHED.

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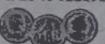
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medium



By DAVID GOBEIL TAYLOR

Now you See it...

Well, you don't, because See didn't tell you

Last week's See contained a rather ironic headline: "journal-istic credibility lacking."

On the surface, there was nothing wrong with the article, which appeared in their regular "Ugly Rumors (Where there's smoke)" section. It was about Conrad Black shoving his "rather pompous, poorly-written, extremely long-winded" review of William Kaplan's book, *Presumed Guilty*, down his newspaper's throats. This apparently prompted Edmonton Journal books editor Gordon Morash to try to have his name taken off the masthead for that day.

Fine so far—and I, for one, wholeheartedly agree with their assessment of Black's article. In fact, the whole issue of Black's bullying his editors is something I might have written about in this column—had I been aware of Morash's reaction.

But then, I don't have the insider knowledge See has.

You see, they're a Southam—and, therefore, Conrad Black—owned paper. They're published by Gazette Press, which is 70 per cent owned by Southam.

Not that you'd know that from See's article, however—and failing to acknowledge such conflicts of interest is far worse, ethically, than Black's actions. He never hid the fact that he owns the *Journal*.

It's rather interesting that you have one so-called "alternative" Southam media outlet criticizing another; so-called "mainstream" one. It's the job of the alternative press to keep a watchful eye on the mainstream; here the lines get very blurred. See is, in essence, a media-giant-owned alternative newspaper—a label which is oxymoronic at best. When they start trying to hide their corporate affiliations, the label becomes just plain moronic.

You've got to wonder what prompted See to publish the article, and not to acknowledge the fact that they're owned by the very person they criticize. What does this say about their own journalistic credibility? Are they overcompensating,

trying to prove they're beyond the corporate dictate that the journal must live with? Or did they not go far enough in their criticism of Black?

These rhetorical questions would have been moot had they just come out and written the fact that they're a Southam newspaper. Such conflicts occasionally arise in the media, and it's standard practice to acknowledge them. If *Vue Weekly* were, for example, to write something critical of *The Georgia Straight*, we'd be bound to acknowledge in the same article that we are business partners with them (not owners, partners, I might add).

In that spirit, I must acknowledge that *Vue Weekly* and *See* are competitors, and I'm sure some will see this article as a result of business ill will instead of unbiased journalism. That's fair enough; that's the risk I take criticizing a competitor. It's no secret that there is business ill will between *Vue* and *See*; after all, *Vue* publisher Ron Garth started *See* and published it until it was hostilely taken over by *Gazette* Press.

All I can do is promise that this article was motivated solely out of concern for ethics; and it took a major ethical breach for me to roll the dice by criticizing *See*. I was hired long after the takeover; I don't care about competition, just journalism.

And back to journalism, perhaps the most telling element about See's article is its lack of a byline. To be fair, "Ugly Rumors" (sic, they spell it without a "u") never has a byline, but in this case it needs one. Where does the responsibility lie should Black read the article? With See's news and features editor Richard Cairney, or with *Gazette* Press's editor-in-chief Sue Gawk?

By not having a byline, the article seems to be an editorial, or an opinion agreed upon by an editorial board, expressing the official position of the newspaper. Unfortunately, it's not presented that way.

Journalistic integrity requires full disclosure. The average reader will not know the corporate structure of *See*. By not acknowledging their conflict of interest—even in an article that is critical of their own press baron—they are calling a lie by omission.

Journalism is predicated on the unbiased reporting on the truth. To lie undermines the ethics of the profession, and erodes public confidence in the media—what little there is left. *See* has made every journalist's job just a little more difficult.

Journalistic credibility lacking, indeed. I can only respond with another cliché: those who live in glass houses shouldn't throw stones.

Epcor sale

► continued from page 6

Epcor.

"What I find most surprising is that members of council did not want to get a second opinion," explains Gornberg. "I particularly fault Mayor Smith for not being prepared to support a motion to fund the Parkland Institute to do a report and hear the other side of the coin, and get a balanced view."

When Britain privatized their water utility five years ago through the same process that is going on in Edmonton—budget cuts, creation of doubt in the public mind by failing to meet needs, etc.—the cost of water increased by 300 per cent. Now half of Britain, which is not a third-world country, cannot afford safe water to drink.

Merry olde dry England

Two years ago, there was a major drought in Britain which caused a huge outcry in the media regarding the hundreds of leaky pipes that could not be fixed due to the lack of reinvestment. The media called the large corporate water companies

"water barons" for not putting money into repairing the pipes, resulting in the loss of 20 per cent of the country's water in the middle of a drought.

Auckland, New Zealand's (population 1 million) two-month blackout of their downtown core happened directly after the sale of their power company. Over the preceding few years, all forms of public ownership had been derided as bureaucratic and inefficient—sound familiar?

"It was brutal," says Stacy Doyle, a student who was in Auckland at the time of the blackout. "So many companies, small and large, were losing money and some were even closing. The power company was saying that cables had rotted, so they had to take this time to replace them, but the news was questioning both the motive and the action. It was so crazy."

"Many incumbents are ducking this issue" states Mason. "Some said they would wait until they got the RBC survey and then decide. Some said the Parkland Institute was biased against privatization, but they certainly didn't have a problem with RBC Dominion, which is in favour of privatization—so I think there's a bit of hypocrisy happening."



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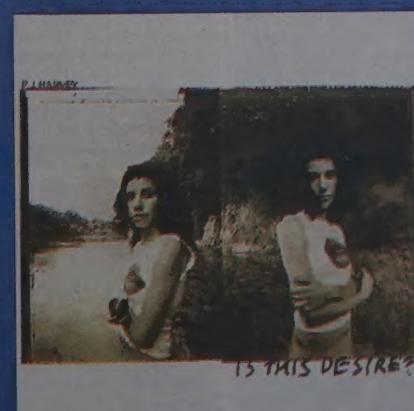
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Over 75 million albums sold and twenty years since their formation at Dublin's Mount Temple High School in 1978 - at the instigation of Larry Mullen who pinned an ad to the bulletin board - there's little denying that U2@ have cemented their reputation as a classic rock and roll band.

Moreover, by learning to roll with the punches down the years, together they have shared the memorable victories, and rare defeats, of an extraordinary career thus far. Remarkably, two decades on, they remain intact. No-one has ever left U2, no new member has ever joined.

The first decade of this history is celebrated with a worldwide release by Island Records on November 3, 1998 of U2 "Best of 1980-1990". For a limited time only, this first of two releases will feature an extra disc of fifteen B-sides recorded during this period. Both versions of the album include a recording of "Sweetest Thing", a song whose origins appeared as a B-side from "The Joshua Tree" album, but was not finished in time. The band recently returned to the studio with Steve Lillywhite and finished the track. "Sweetest Thing", which was quickly played on all major Canadian radio stations, harkens back to their trademark sound created during the "Joshua Tree" sessions. The video premieres in Canada on October 6.

As the millennium draws ever closer, U2 are alive, well, and living in Dublin.



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Best of Bridge
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Dr. John Lee (H.B. Fenn)

BESTSELLER information
compiled by**SMITHBOOKS**

Edmonton Centre

Broken Ground told by write author**Hodgins evokes post-World War I era**

By CHRIS TENOVE

In his popular tract on writing, *A Passion for Narrative*, Jack Hodgins advises writers to ask themselves, "Who should tell this story?" It's a question that must be asked twice in the writing process. First, who is the right author to explore a particular subject matter? And second, from which character's point of view should the story be told?

Jack Hodgins's new novel, *Broken Ground*, focuses on the establishment of communities in northern Vancouver Island shortly after the First World War, and there can be little doubt that he's the right storyteller for the job. In Canadian literature, the small logging communities of the Island have come to be called "Hodgins Country." Since the release of *The Invention of the World* two decades ago, Hodgins has done for these scattered boroughs what W.O. Mitchell did for Prairie towns.

Everyone is a main character

But the second question, which character should tell the story, was trickier for Hodgins. Like any community, the fictional Portuguese Creek was not settled by a single person but by everyone who lived there. As one character

notes later in the novel, it would be impossible for a movie-maker to stay strictly to the facts, "because then he would have had to treat everyone the same, with no main characters at all. Everyone was the main character in his own version... No matter how many versions you considered, there would always be another you hadn't thought of."

To get out of this bind, Hodgins portrays the events of 1922 in Portuguese Creek from the perspectives of 10 different characters. These 10 perspectives turn out to be a very mixed lot. Like many communities of that era, Portuguese Creek was established by returning soldiers who were given land as a national gesture of gratitude for their efforts in the Great War. The settlements that resulted had none of the ethnic homogeneity of communities in Ontario and Quebec, or the Old Country before that. What the characters do share is the struggle to survive in a landscape far more hostile to cultivation than they'd been led to believe.

This cultural mélange in Portuguese Creek is highlighted when residents question what should be done with a man who died: "There's no rule for this," Johanna said. "Not here, anyway. Everybody's from somewhere else. If it was Patrick Maguire that blew himself up, Bridget would be hiring people to keen. We have nothing in common here. Except three years of wrestling with those blessed stumps."

"And the War?" Leena said.

just too much rage. He'll get his dough, but don't expect him to rewrite how he'll go down in boxing lore—while he had the chance to be one of the best ever, Tyson will be remembered as perhaps the biggest waste of potential the sports world has seen. No one wants to "be like Mike."

Another boxing note: here is my bravest prediction of the year. In November, the Pride of East L.A., the Golden Boy, Oscar De Laaaa Hoooooyyyyyaaaa (C'mon, you gotta like Michael Buffer) will take his first loss as a pro when he faces a little-known African warrior named Ike Quartay. I saw Ike mess some guy up a few years ago, and at the time said he would be the guy to beat Oscar K.O. in 10—then everyone will want to "be like Ike."

D'oh! I never thought I'd ever say this, but it must suck to be an NBA player—that is, if your contract is guaranteed. Arbitrator John Feick must be in the players' bad books after he ruled in favour of NBA owners, stating they didn't have to play certain players (226 of them) a total of \$700 million in guaranteed contracts during the current lockout. The big loser in all this? It has to be Los Angeles Laker behemoth Shaquille O'Neal. Shaq Daddy was supposed to get his 1998-99 salary in one lump sum at the start of the year—\$15 friggin' million! What a gyp, eh Shaq? Actually, I would assume the Lakers would work something out—how hard do you think the big man will play working the whole year for free? Exactly.

Whatever the case, Tyson is back in the loop and looking to "get paid"—oh, will he ever get paid. It's boxing, man! Look for him to fight someone like Lou Savarese within a few months and, eventually, the big pay day will come from a matchup with Evander or Lennox Lewis. But the thing is, the ripped and tattooed Tyson of 1998 isn't even a fraction of the man he used to be. No guidance, no skills, no discipline and

Smouldering the burden

And like the forest fire that smoulders in the hills above Portuguese Creek, the spectre of World War I is never far from people's minds. Although the ex-soldiers refuse to talk about it, behaviour such as their refusal to use barbed wire in fences speaks volumes. When the fire sweeps down the valley into Portuguese Creek, the experience of war is partly relieved. Take, for example, Matt Pearson's description of searching the fire-stricken forest for his daughter:

"A limb dropped to the ground ahead of me and flared up. Small fires were burning all around. Flames licked up the trunks of the larger second-growth timber, blazed and roared in the pitchy stumps, shot like a lighted fuse down the length of low evergreen limbs that had somehow escaped the first assault. Everywhere smoke drifted... There were howls in the distance, too, I believe, of pain. The earth had been layered with ash, with half-burnt fallen limbs, with drifted boughs and bushes. And the dead... There was little that was cowlike to it now, except its shape. Burnt, broiled, roasted, melted, a crisp bovine hump in the blasted earth."

Neither the community nor the novel end with the Great Fire of 1922. Just as they did after the war, families and settlements bent back down to the task of surviving. It is the spirit of these people coming together and making a life for themselves after tragedy that is the heart of Hodgins's novel.

Jack Hodgins will be reading at the Grant MacEwan Main Theatre at 7:30 p.m. on Oct. 26.

Settle down, Dave: No not me—David Archer. On second thought, maybe he shouldn't settle down. Maybe Archer's outburst on B.C. defensive back Derrick Lewis was necessary. Maybe it showed that though you'll never mistake him for Joe Montana, Archer's got balls. You'd pull a freaky-deaky too if you got the crap kicked out of you from opposing defences while your hometown fans constantly boo your ass. In that 31-7 debacle last Sunday, Archer threw for 296 yards! Sure, they didn't put the points on the board, but in no sport is the concept of team more important than in football. Archer may have his faults, and some of the Eskimos may not have faith in him, but they should look in the mirror. You don't pile up eight losses because of one guy. Aw, who cares, anyway—did you catch some of those NFL games last week? How 'bout that little Flutie fella?

Hop on my back, boys: I'm positive New York Yankees third baseman Scott Brosius uttered those words on Tuesday night as he single-handedly beat the Padres 5-4 in game three of the World Series. He went deep twice and had four RBIs as San Diego and their fans were left with their jaws dropped. All from a guy who batted .203 for Oakland last year. Put a guy in pinstripes, and watch him perform.

The wind is out of the Padres' sails. By the time you read this (people do read this... don't they?), the Yankees will be world champs. Sweep!



By STEVEN SANDOR and JOHN TURNER

This week, Vue press-box fixtures John and Steven muse about what NHL commissioner Gary Bettman is going to do to handle the NHL's crisis situation. No, not the Pittsburgh bankruptcy thing—the fact that every Canadian team in the league's off to a decent start. After all, that can't be good for league TV ratings, can it?

Topic: Guerin returns to the swamp

Steve: The Klingons have a saying: "Revenge is a dish that is best served cold." Well, judging by his performance at the Meadowlands Saturday night, Bill Guerin watches more Star Trek reruns than even I do. The Oilers' rugged winger made his first return to Jersey since last year's big trade and dominated the hockey game, scoring twice and adding an assist. And Jason Arnott, the former Oilers wonderboy, was a non-entity in limbo while Guerin is relishing his leadership role on a team that prefers run-and-gun to the hideous fan-killing phenomenon known as the neutral zone trap.

John: Guerin played a super game, but Arnott didn't play that badly. He was almost as good as his better nights as an Oiler. Although Guerin didn't leave New Jersey on the best of terms, he really didn't have that you-traded-me-now-I'm-going-to-show-you-what-a-mistake-that-was motivation. He was glad to get out of New Jersey where he was forced to play the trap, and he's happy to be playing on a team that emphasizes skating and skill. It's funny, though, how eastern hockey writers still see New Jersey as a top-notch team and pick them to finish near the top. I guess we, out west, just don't understand hockey.

Steve: And that's what really bugs me: all of these so-called "experts" (most based out of Toronto or New York) love to go on about how good the Devils still are (this is a team in serious decline) or how the Rangers should still be a factor (now there's a team that has hit rock bottom). There's this popular myth that says that somehow the conservative, bigger teams in the Eastern Conference are on par with Western powers like the Wings and the Stars. Sorry: last three Stanley Cups have been sweeps in favour of the West. The east can't beat the run-and-gun, looser style of hockey that the west plays. It was like how the AFC couldn't beat the NFC for a decade—the west is best. For example, the "experts" said the Leafs couldn't compete in the east because they weren't big enough. The Leafs went against conventional wisdom and have decided to play a Western style of uptempo hockey in the East. I think they could surprise some people, especially their own fans, who are used to misery.

John: It's time the Eastern conference takes a lesson from the last three years and replaces brown with speed and skill. It would be the best thing that happened to the NHL in years.

THE FRONT

The other Land Down Under

New Zealand a
Pandora's box of
adventure

By MATT BROMLEY

Travelers often have the habit of hitting main tourist destinations and bypassing other nearby, equally spectacular points of interest. Sometimes this is out of a lack of knowledge of the area, other times it's simply a result of time or funds available.

However, many of the most memorable travel stories I've heard from friends have resulted from little-known, out-of-the-way spots. Keep this in mind if you plan a trip in the southern hemisphere, because just a little further off the coast of Australia lies an often-overlooked jewel called New Zealand.

This country, composed of two islands on the southeastern side of the Tasman Sea, is quite tiny on a global scale—about the size of Japan, but with a population of only about 3.5 million, most of whom live on the north island. Boasting a vast expanse of wilderness trails, New Zealand is a hikers' paradise. But what is really amazing is its variety—a topography ranging from glaciers to rainforests to volcanoes, often less than an hour's drive from each other.

My own travels through this amazing land began in the city of Auckland, near the top of the north island. A tour through the northernmost tip is well worth it, with pristine beaches and tours offering such treats as ocean fishing, diving and a local sport known as "duneboarding," consisting of surfing down massive sand dunes. There's scenery and history in abundance, and a 3-hour horse trek with a native Maori chieftain provided me with both.

As the worm glows

The central area of the north island is a beehive of activity for trekkers and thrill seekers. One spot well worth stopping at is the tiny village of Waitomo, which is the native word meaning "water hole." The area is riddled with sinkholes and underground caverns, and tours of these are offered at reasonable rates. I tried "abseiling" (which we call rappelling) into a 50-metre crevasse in the ground, as well as "cave-tubing," which consists of floating through underground caves with an inner tube and a miner's cap. The marvel of doing this comes when the miner's cap light is turned off—thousands of glow-worm larvae on the ceilings of these caverns illuminate the interior like a northern lights display as you float by underneath.

Further to the west of Waitomo lies the town of Rotorua—literally the hot spot of New Zealand. This area is one of the points in the world where the earth's crust is closest to the surface, resulting in thermal geysers, hot springs and boiling mud pools that can sometimes appear overnight. The place stinks of sulphur, but your nose adjusts after an afternoon there, and touring the various parks in the area is a great chance to witness the eerie beauty of steaming pools surrounded by an artist's palette of mineral deposits. Another fun thing

to do in the area is attend an authentic Maori "hangi" dinner. Similar to a Hawaiian luau, these native feasts showcase a unique and extremely friendly people with a rich artistic culture.

Slightly to the south of Rotorua lies Taupo. Lying on the shores of a large lake, Taupo is one of the inland boating and cottage retreats for the locals, and offers bungee jumping and various white-water rafting tours for the adventurous. A sail out to the Maori rock carvings is a fun way to spend the afternoon.

Ash and ye shall receive

The southern end of Lake Taupo held a cluster of inactive volcanoes—until recently. A couple of days before my arrival, Mount Ruapehu blew its top off and spewed tons of ash into the atmosphere. As I drove south through the region, the vertical column rising from the mountain was a sight I never thought I'd witness firsthand.

Leaving the rumbling heights behind, I headed into the lush green hills of the Parapara region, home to thousands of sheep and roads that twisted so much, a journey of one hour as the crow flies took four hours instead. After a wonderful stay in Wanganui with friends of a friend, I continued to the capital city of Wellington and caught the ferry across to the south island.

The south island of New Zealand is rougher than its northern counterpart, and sparsely populated. The hiking trails here are wonderful, and the network of information provided by the hostels on what to do, when and how can't be beat. I did a four-day hike along the Abel Tasman Trail, which featured camping huts full of character on sandy beaches, seals frolicking on rocks in the surf, dolphins playing in the bays and a never-ending parade of flora and waterfalls.

Continuing down the west coast, I stopped at several boardwalk nature trails before arriving at one of nature's anomalies—the Franz Josef glacier, tucked into a cleft in the rainforested area. Ice in

a rainforest? Take my word for it. A group of us donned hobnail boots and proceeded to scale the giant, at times spanning crevasses hundreds of feet deep on stepladders.

Trail has seal of approval

Heading through the mountain range to Queenstown, I nursed a cold for a couple of days while enjoying the sights, bungee jumps and rafting tours. The trip back up the eastern coast was pleasant, with the towns of Dunedin and Christchurch offering wonderful accommodations and beautiful botanic gardens to lounge in. The last stop on the island was a real treat—the sleepy village of Kaikoura, which has a trail around its peninsula. I hiked it at low tide, which meant chasing dozens of seals off the path—seals that at times chased me instead!

My final stop in New Zealand was the vacation spot called Great Barrier Island, east of Auckland. There is no power on the island except by gas-powered generator, but swimming, hiking and fishing are abundant, and we even hand-caught some lobster one evening. The lack of modern amenities was not a problem—I had never been so relaxed in my life.

There is so much to do in New Zealand that most visitors are going to run short of time. I took three months and found that length of time just right. The accommodations are excellent, and hostellers will be spoiled rotten. So don't pass up this treasure trove of adventures—good things come in small packages.

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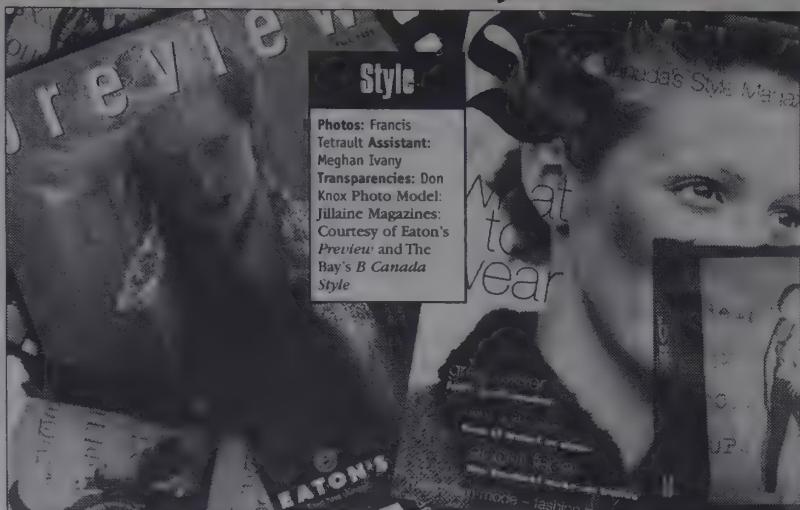
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Department stores buy into fashion



Photos: Francis Tetrault
Assistant: Meghan Ivany
Transparencies: Don Knox
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Magazines: Courtesy of Eaton's
Preview and The Bay's *B Canada Style*

By FRANCIS TETRAULT

The sleeping giants have woken up. Jolted out of fashion somnambulance by aggressive, street wise entrepreneurs, department stores have realized that the 18-to-34-year-old market is where it's at. Both Eaton's and The Bay, Canadian institutions unto themselves, are taking major steps at trying to entice this fickle yet highly sought-after target market with their lucrative disposable incomes. And it's working. Stylish, hip advertising, new positioning and in-store hap-

penings are getting a lot of attention, and all of a sudden it's cool to shop at a department store.

Harkening back to the successful days of mail-order catalogues, both Eaton's and The Bay have taken what worked and turned their new style of catalogue into "magalogues." Cutting-edge photography, stories on style, health, decor and trendy ads make Eaton's *Preview* and The Bay's *B Canada Style* magazine issues well worth picking up.

It remains to be seen how long the department stores will continue

to pursue this trendy, ultra-cool market. With styles, fads and marketing approaches changing at every whim, buyers have to be quick on their feet to anticipate what will sell. Boutiques, with their limited inventories, obviously have the advantage in turning merchandise over department stores, but department stores have size and buying power on their side. Ultimately, the consumer wins with more selection and competitive pricing. Welcome to the new millennium—Eaton's and The Bay—history is on your side. We like it.

Staples and a haircut cost more than two bits

By JARON SUMMERS

I try to be a nice guy. Sometimes I fall short of the mark.

The other day I parked at Staples in downtown Edmonton while I got my hair cut across the street at Ruby's. (Ruby gives the best haircuts in the world.)

The Staples lot is free for the first half-hour; after that it's a buck and a quarter per half-hour.

After my haircut, I visited Staples and got a stamp for a free half hour. Yes, yes, I know, I didn't buy anything there, but once when I purchased some Staples paper clips, I had to park on the street and use a meter. (Staples owes me big time in the karma of commerce.)

My old Mercedes had been in the Staples lot for 58 minutes. I hurriedly dug out a dollar and a quarter, walked directly to the exit kiosk and handed the money with my ticket to the parking lot attendant.

"Sorry, Sir, I can't take your money," said the attendant, "I have to see your car."

"It's just behind me, about five paces away, see?" I said, appalled that I might have to pay another buck and a quarter if I didn't get out of there immediately.

"Makes no difference, I have to see your car in front of me."

I raced back to my car, got in, backed up, sped to the kiosk and handed the attendant a buck and a quarter. By then, however, I was into the next half hour and owed an additional buck and quarter.

After a fierce exchange, I paid the money. "Now can I leave?" I asked.

"Yes. Have a good day," said the attendant, grinning and shoving my money into his cash register.

Watergate, zippergate, gategate...

As I drove out, the gate came down for some inexplicable reason. I smashed it to smithereens, using my windshield as a battering ram.

I got out of my old car, sauntered back to Canada's most dedicated parking attendant and asked: "Wouldn't it have been easier to take my money and open the gate for me?"

"You deliberately drove through that gate," said Canada's most dedicated parking lot attendant.

"You told me so. Besides, do I look that crazy?"

"I'm not answering that, sir. I'm calling you a liar."

Soon, a large man in a goofy uniform arrived and demanded my address, my driver's license and assorted personal information. Perhaps he was a "rent-a-cop"; perhaps he was a "rent-an-idiot." I said I would only share "personal information" with a police officer. The "rent-an-idiot" refused (at first) to call the police and soon was joined by eight or nine other colleagues.

Their cheque arrived yesterday for \$160.00. I deposited it and used the envelope (dipped in rubbing compound) to eradicate the scratches in my old car's paint.

I try to be a nice guy. Sometimes I fall short of the mark.

ly triggered" a hidden sensor by backing up. The other non-witnesses circled me, taking photos of the crime scene and tape-measuring things.

All in all, I had a splendid time. I refused to move my car for over 30 minutes and this precipitated considerable congestion and road (parking lot) rage. I regretted that there was not a caterer to supply refreshments.

Here comes EPS to save the day

An Edmonton Police officer arrived. He took statements, and, to the sorrow of the "rent-an-idiot" and the other non-witnesses, I was set free.

I sent a registered letter to Oxford Parking (turns out they own the lot) and demanded compensation for several scratches in my paint. I pointed out that the owners of said parking lot had a moral and legal duty to warn me of any dangers. Worse, one of their agents assured me it was safe to exit when it was not.

Their cheque arrived yesterday for \$160.00. I deposited it and used the envelope (dipped in rubbing compound) to eradicate the scratches in my old car's paint.

I try to be a nice guy. Sometimes I fall short of the mark.

Editor's note: If you'd like to get Jaron's bilarious weekly column every Friday morning, simply E-mail him at jaron@rue.ab.ca and say, "Put me on the list."

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SHORT DESCRIPTION OF MUSIC		
NAMES OF 3 TRACKS BEING SUBMITTED 1.		
2.		
3.		
I'm interested in having a track on the CMW Industry Sampler CD		
<input type="checkbox"/> YES <input checked="" type="checkbox"/> NO		
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Supposed Former Infatuation Junkie



By RICHARD BURNETT

Scarecrow

Court documents charge that Russell Henderson and Aaron McKinney pretended they were gay, lured Matthew Shepard outside the honky-tonk Fireside Bar in Laramie, Wyoming (population 27,000), beat the living crap out of the 105-pound five-foot-two Shepard, burned him, then pistol-whipped him with a .357 magnum while Shepard begged for his life.

They stole Shepard's wallet and shoes, then tied the comatose university student to a roadside wooden fence in near-freezing weather where he was discovered, hanging like a scarecrow, by a passing cyclist 18 hours later.

"The news has already taken this up and [blown] it totally out of proportion because it involved a homosexual," the elder McKinney said after his son's arrest. "Had this been a heterosexual these two boys decided to take out and rob, this never would have made national news."

McKinney is wrong. Violence this vicious will always make headlines. It's just that it's taken the mainstream media 50 years to figure out that queers endure this kind of stuff every bloody day.

"If Mr. Shepard's death has touched a nerve, perhaps it's because of a troubling question: in an era when minority rights are better entrenched than before, what kind of person hates homosexuals enough to threaten, attack and occasionally kill them?" *The Globe & Mail* asked in a cover story last Saturday.

Now, I admit the *Globe*'s coverage of queer issues has outclassed every other daily in this country for two years running—and I'm sure editor-in-chief William Thorsell's sexual orientation has nothing to do with it—but are heterosexuals really this stupid?

I wrote in this column two years ago that the anti-gay-bashing

group Dire Enfin la Violence estimates that roughly five gaybashing incidents occur in Montreal every week. Fewer than 20 per cent are reported to police or DELV. The story remains the same right across the country, though you'd never know it reading the dailies. But the moment Shepard died, I got phone calls from reporters at the CBC and *Maclean's* asking who they should interview.

And after closely analyzing the media coverage the last week, I'm convinced the only reason the media establishment is aghast is because of the eerie similarities the Shepard case has with lynchings in the deep south during the American black civil rights movement. The images invoked old memories and, in a bid to appease America's collective guilt and shame, ignited moral outrage coast to coast.

Queer civil rights organizations fed the media frenzy and lobbied for hate-crimes legislation. Then 11 Colorado State University students erected a scarecrow on a Homecoming Day Parade float that publicly mocked Shepard's death, with the words "I'm Gay" on the front and "Up My Ass" on the back. Rev. Fred Phelps and his followers picketed Shepard's funeral with signs that read "God hates Fags."

"In our shock and grief, one thing must remain clear," President Bill "Don't Ask, Don't Tell" Clinton weighed in. "Hate and prejudice are not American values."

Most infuriating is how all this won't change until the law enshrines queer civil rights and the religious establishment embraces gays and lesbians. Until they do, they will continue to give moral priority to those who want us lynched.

"I am so pissed off; I can't stop crying," actress Ellen DeGeneres explained at a Washington, DC vigil at the foot of Capitol Hill. "This is what I was trying to stop—this is why I did what I did."

Three Dollar Bill, Canada's first and only syndicated queer-issues column, reaches over 600,000 readers every week. TDB is updated each Thursday at <http://www.afterhour.com> and <http://vue.ab.ca/index.htm>

THE FRONT

Minority rules

Edmonton Vocal Minority set to debut season

By LORRAINE RESSLER

One of the great things about Edmonton is that despite our relatively small size compared to other cities, there's something for absolutely everyone here. Anyone who wants to get involved in something suited to them will find it if he or she just looks.

Take Edmonton Vocal Minority, for example, a choir that's been around in Edmonton since the early '80s.

The choir is mostly a gay and lesbian choir," says Claude LeBine, choir member and president of EVM's board, "although we allow straight people as well.

"We're not narrow-minded," he chuckles.

"EVM is a non-audition choir, which means that anyone who can carry some sort of tune is welcome to join. In the time I've been with the choir, it's varied in number of people from the high 20s to 95 members about two years ago when we did Mozart's *Requiem* with the Alberta Ballet and Edmonton Symphony. This year we're still settling down, but it looks like we're going to be 45 members."

Strange (He)brew

You might expect a choir with a predominantly gay and lesbian membership to have a unique style—and you'd be right.

"We do a range of things musically," says LeBine. "We've done all sorts of things from classical works like the *Requiem* to Leonard Bernstein's *Chichester Psalms*, which we did at last year's Gay and Lesbian Choir Association Festival, which was held here in Edmonton at the Winspear. It's quite difficult; it's in Hebrew and sort of modern music."

"But we also do what some people will call 'the cause songs.' Like for example, what we were singing about today—when we're still faced in this day and age with the hatred and the violence that we face at times as gay and lesbian people. Today we sang at the ceremony at the legislature for Matthew Shepard, the fellow who was murdered in Wyoming."

"And then, fortunately, there are more uplifting songs that take our strength and the magic of the choir and use that in a positive tone."

Come to the cabaret, old chum

Those are the kind of songs Edmontonians can expect to hear at EVM's first show of the season this weekend at the Citadel's Tucker Amphitheatre. Oktoberfest in Oz is a departure from EVM's usual four-part choir format—instead, it's made up of smaller groups from within the choir.

"It's light, and in the cabaret style," says LeBine. "So it's more funny and entertaining than some of the other stuff we do. Some of the pieces are almost skits. I'm performing with a group that's doing Monty Python's 'I'm a Lumberjack, and I'm Okay!' Someone is going to be reciting a Noel Coward piece, and some of Edmonton's more talented drag queens will be doing a few numbers."

The right stuff

EVM's next venture is their November concert. Originally, they had been asked to sing at the international human rights conference taking place in Edmonton in the last week of November, but that didn't work out. Instead, EVM decided to plan their own concert for that week, taking advantage of the timing and taking human rights as the concert theme.

Other performances this season will include a gospel concert in May and a rock 'n roll show in June.

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MUSIC



By GARY MCGOWAN

Battle of the Bands

The Highrun Club on the city's eastern fringes (4926-98 Ave) has turned into a favourite place to play for many of Edmonton's new original acts. Why are bands leave the cozy confines of Whyte Avenue or the downtown core to travel to a small pub in a nondescript industrial park? Thank the club's **Battle Of The Bands** which began in September. "Originally, we were only going to run the thing for a couple of months," says booker Jeff Campbell of the Thursday night event, that got underway September 17, "but the phone kept ringing." So the Highrun band battle now runs through December 18—playoffs will begin after Christmas. As with most such events, groups aren't paid for their initial one hour set, but they're competing for a \$2,000 first prize along with a PA rental deal from Long & McQuade music and recording time at a still-to-be-determined studio. Weekly winners are selected through a combination of crowd response and staff judging to "prevent a bad band with a lot of friends from walking away with it," according to Campbell. The competition has been steering away from punk and metal, but pretty much everything else is welcome to enter. Weekly winners to date include **Knee Deep In Grass**, **Single Male Blues Band** and **Bitter**. This week's competitors are **Lung Butter**, **Phoenix** and **Typhoid Mary**. If your act wants to enter the Highrun Club's Battle Of The Bands you can call Jeff Campbell at 440-2233.



WILLIE P. BENNETT

Many an act carries the tag "beloved" or "influential" on their résumé. Few of those acts, however, have as much tangible proof of the regard their peers have for them as **Willie P. Bennett**. The Ontario acoustic musician has the distinction of having three significant artists (**Junkhouse's Tom Wilson**, guitarist/producer **Colin Linden** and singer/songwriter **Stephen Fearing**) set aside their own careers for a spell in order to record a tribute disc to him. The **Blackie & The Rodeo Kings** disc was not only a successful homage to Bennett, it also had the pleasant side effect of re-energizing its subject's career. Bennett has just released a new disc of his own called **Heartstrings** which contains a fresh batch of his sparkling compositions, as well as some fine guitar interplay between Bennett and guests like **Amos Garrett** and **Bruce Cockburn**. Bennett frequently tours as a sideman to roots singer/songwriter **Fred Eaglesmith** (that was Willie holding down the lead guitar chair on Eaglesmith's last show in Edmonton). Friday night, however, Willie P. Bennett is at the front of the stage. He plays a headlining show at the **Full Moon Folk Club** in **Riverdale Hall**. This one will be a

treat for fans of good guitar playing and fine songwriting.

THE PRIMRODS

The Primrods don't give a lot of interviews (only two, full-length, sit-down, on-the-record chats are known to exist), drape themselves in a cloak of anonymity (most of the update here was supplied by the bass player known as **P3**) and don't allow photos of the band to circulate. Despite this most un-music-business-like approach to the music business, the Primrods have done what many other bands are dying to do: sign a major label record deal. The Calgary four-piece inked a deal directly with **Geffen Records** in Los Angeles last year. The Geffen A&R department only scoped a couple of the group's gigs before giving them the nod and inking a recording contract. In the short term, that meant that the Primrods already low touring profile, sank even lower as the group disappeared into Vancouver's **Warehouse Studio**, with producer **Garth Richardson** (who's worked with everyone from **Rage Against The Machine** to **54-40**). The results of their efforts (mixed by one-time Edmonton resident and **Metallica** engineer **Randy Staub**) doesn't have a title yet, but is scheduled for release in February. With the recording complete, the Primrods are going back on the road again. The band's coming-out party with Geffen takes place at the **CMJ Convention** in New York City, during the first weekend in November. They're kicking off a short tour leading up to their CMJ show with a Saturday headline stand at **Rebar**.



SHEELA NA GIGH

Sheela Na Gigh first met **Scona Brae** when the two acts played the **First Night Festival** at **City Hall** on New Year's Eve. Both bands have strong roots in Celtic music and this common background led to discussions about staging some sort of joint show. Ten months of those discussions have gelled into a Saturday night show at **Queen Alexandra Hall** (10425 University Ave). Other than finally allowing the two groups to play together, this show is about "celebrating fall" according to **Sheela Na Gigh's Tammi Cooper**. **Sheela Na Gigh** released a CD called **Live By Air** in January, and played a number of shows throughout the spring. The highlight proved to be an appearance at the **Winspear** as part of the Edmonton edition of **Peter Gzowski's CBC Radio Cabaret**. Ironically, **Sheela Na Gigh's** segment still hasn't aired on the Corp (it should be on CBC radio's **Vinyl Café** in February or March of 1999, according to Cooper). Saturday's show is **Sheela Na Gigh's** first appearance after taking the summer off. Rested, refreshed and ready to play music.



BUDDY WASISNAME & THE OTHER FELLERS

In the words of **Kevin Blackmore** aka **Buddy Wasisname**, "Newfoundlanders make the most of a large gathering." They certainly appear in droves whenever one of the Rock's

pre-eminent novelty acts appears in Edmonton. **Buddy Wasisname** and **The Other Fellers** Wednesday show at **Festival Place** sold out so quickly that the "bys" decided to add a second show on Tuesday night. A major portion of the audience will consist of local members of the Newfoundland diaspora, but there's lots of fun to be had for Mainlanders (as everyone not from Newfoundland is usually referenced by Rock dwellers) too. It starts with **Buddy's** incredible "Newfspeak." "I think the speed at which we speak has something to do with the isolation of the island and the fact that the English spoken there draws from Irish, Scottish and Middle English dialects," muses Blackmore, before launching into a couple of Newfoundland phrases that leaves **Music Notes** scrambling for a translator. "Wherever it comes from, it gives a Newfoundland the ability to express more thoughts in fewer syllables."

In the case of Blackmore's alter ego **Buddy Wasisname**, those thoughts generally take a comedic turn. Since Blackmore teamed with **The Other Fellers** (guitarist **Wayne Chaulk** and accordion guy **Ray Johnson**) in the early 1980s, they've found a receptive audience across Canada for their brand of Newfoundland comedy, stories and music. The act has released eight recordings to date, and are currently sojourning across the country on "d' Lard Lifting Tour." Queried about the significance of that billing, Blackmore smiles and calls it a good way to describe a show that's like "liposuction for the soul." **Buddy Wasisname** and **The Other Fellers** guarantee they'll make you laugh, but they also can tie into a Newfoundland ballad with enough intensity to bring a tear to the eye of even a Mainlander. It's, as **Buddy** says, "entertainment." With a second show added at **Festival Place**, there are hopefully enough seats to accommodate everyone who wants to be entertained Newfoundland-style.



THE HOTEL

The Hotel is coming back...at least for four nights in November. The tiny Edmonton coffeehouse was a much frequented venue for the city's music aficionados during the four years it existed in the 1970s. It focused on local and touring singer-songwriters, but everyone from blues great **Taj Mahal** to jazz great **Roland Kirk** played on the club's wobbly stage. Booker **Andy Laskiwsky** has decided to revisit the spirit of the venue with a four night, 25th anniversary reunion, in November. Between the 19th and 22nd of the month, he'll recreate the club in the confines of the **Arts Barns** in Old Strathcona. Such Hotel mainstays as **Joe Hall**, **Brent Titcomb** and **Humphrey & The Dumtrucks** will return to Edmonton to play shows. Fans who nursed a coffee (this was long before the days of cappuccino) or a beer (after the liquor board finally gave the club a license) to Edmonton mainstays like **Pontiac** will have a chance to see the original band perform once again. Local singer-songwriters of the era like **Jan Randall** and **Bev Ross** will step out of retirement to play once again. It will be a bit of a high school reunion for anyone who cut their teeth on the Edmonton music scene of the early '70s. Ticket information will be released shortly. ☺

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The Devil made Ramey do it

By DAVID GOBEIL TAYLOR

Interviewing Samuel Ramey, even over the phone, is quite the experience. Probably the most renowned — and certainly the most recorded — bass-baritone in history, even Ramey's speaking voice is so deep and resonant, it gives your ear a mini-shiatsu massage with every syllable.

James Earl Jones has *nothing* on this guy.

But Ramey doesn't need an aural rubdown to soothe: thankfully, his serene demeanour comes through loud and clear. It's typically with a certain trepidation that I interview world-famous opera singers; they're a notoriously volatile lot, and Ramey's reputation precedes him. No, not a reputation for volatility.

A reputation for — well, being the devil.

"That's something I've been identified with for a long time," chuckles Ramey (and you haven't heard anything until you've heard this guy chuckle). "Growing up [in Colby, Kansas], I was a pretty mischievous kid. People called me a little devil."

Ramey has grown up to be a big devil — among his most acclaimed and most performed roles are Mephistopheles in Gounod's *Faust*, Mephistopheles again in Berlioz's *La Damnation de Faust*, Mephistopheles (you get the feeling he should just go ahead and get his name changed?) in Boito's *Mefistofele*, Nick Shadow in Stravinsky's *The Rake's Progress* and the grueling quartet of villains in Offenbach's *Les Contes d'Hoffmann*.

Ramey even cultivates the villainous personae, wearing his hear a little long and sporting a sinfully-groomed mustache and goatee. He's also become well-

known for singing entire concerts, titled "A Date With the Devil," based on this repertoire.

Tenors good, basses bad

classical

PREVIEW
Samuel Ramey • Winspear Centre • Oct. 25

Of course, evil roles are part and parcel of having a Romantic bass-baritone voice; for hundreds of years of opera, it's the tenors who are the leading men, the sopranos the leading women, the altos the mothers, crones and pageboys — and the basses the villains.

This also explains why Ramey strives to find more heroic roles in lesser-known works, like Verdi's *Attila* (okay, Attila the Hun isn't exactly a role model, but at least it's a model role) and *Oberto* and Rossini's *Maometto II*.

"Unfortunately, I haven't had the opportunity to do much modern repertoire," says Ramey. Unfortunate indeed — if the 19th century is the era of the tenor, the 20th century is that of the baritone, as composers started looking to deeper (and, typically, harder-working and less temperamental — no offense, tenors) voices for the leads. Ramey *has* performed Busoni's *Doctor Faustus*, in which the composer switches the voices of Faust and Mephistopheles, allowing Ramey to perform the role he's normally the foil for.

But when you've got a world-class voice like Ramey, audiences demand the tried-and-true gems, and that's *Le Nozze di Figaro*, *Don Carlo*, *Nabucco* et cetera. So Ramey remains the villain.

Of course, even famous opera stars get to take a break from the stage every now and then — although Ramey says 90 percent of his work is in opera halls from the Met to La Scala, he's occasionally found on concert stages, performing chestnuts like Beethoven's *Les Contes d'Hoffmann*. □

Growing up in Kansas, Ramey wasn't exactly in the opera Mecca of the world. "It was a long road from small-town Kansas to where I am today," he says. "When I grew up, I didn't have much exposure to opera. It wasn't until college that I learned about it; I went to study music in the hopes of becoming a teacher, but then got turned on to opera. In fact, I'd performed in my first opera before I ever saw one on stage."

Ramey has certainly made up for lost time, with hundreds of performances and over 80 recordings to his credit. That's a testament to his work ethic; you can't play it fast and loose (or, in his case, fast and Lucifer) in the highly competitive opera world.

Ramey was last in Edmonton in the early '80s, doing what he does best — playing the villain, in Edmonton Opera's *Les Contes d'Hoffmann*. Concertgoers will get to see a kinder, gentler side of Ramey at his Winspear recital, however; he'll be singing Handel arias, French songs, a scene from Verdi's little-known *Jerusalem* (basically *I Lombardi* moved to France) and American songs from Stephen Foster to Cole Porter (I can just imagine him taking on "I Get a Kick Out of You.")

As for fans of his more devilish side — well, there's obviously the possibility of an encore. Ramey has curiously never recorded Berlioz's *La Damnation de Faust*, so if he takes requests, there's my two cents. The thought of Ramey's voice singing "O pure émotion" sends chills down my spine — as if I needed them after a conversation with him. □

Sticks & Stones don't break their backs

By MAY PARKS

Sticks & Stones have been on the Edmonton music scene for four years, but their name hasn't been bandied around the club scene with the usual aplomb of other local bands. For this group, music isn't about being rich and famous, it's about camaraderie, community and the expression of the soul.

Band member Leo Campos describes the band's music as "good original music. Our styles range from folk, jazz, rock, pop and so-called world beat. So it would be along the lines of fusion."

Campos was born in Chile and moved to Canada 20 years ago. Much of his musical training took place in Chile, and he describes his earlier music as having a decidedly political bent. Although the band members certainly have a social conscience, Campos does not believe it's a band's place to ram political views down its audience's throats.

"The band is primarily about music, but it is also about friendship and community," says Campos. "I think people can grow tired of certain music styles or certain performers if you hear them too frequently. There is a little

bit of that element that may play in our favour. We play maybe twice or three times a month at the most. Sometimes we don't take gigs because we have other priorities."

Spring-ing forward with CD

An upcoming priority for the band will be hitting the studios this November to record their first full-length CD, due out in the spring of 1999. The effort will take place in two local studios: CrownTown Productions and Wolf Willow Studios. The band is looking forward to working in the venues that have given many local bands a polished product to peddle.

"Their reputations precede them," says Campos. "We are confident that working collectively in a constructive, creative atmosphere we are going to come out with a powerful piece of work. It will most likely contain 10 to 12 of our most powerful and exciting pieces. We're also in conversation with a couple of independent distributors based in Alberta; it's very encouraging."

And it's also very encouraging to hear of a band that plays music simply because they love to do so. □

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Sticks & Stones •
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Sticks pick gigs

With all five members (Campos, vocals and percussion; Lloyd Litke, vocals and guitar; Kevin Jacobson, keyboard and saxophone; Jim Malmberg, vocals and guitar; and all-around music man Rod Olstad) holding day jobs, the band picks and chooses their gigs with care.

Making themselves scarce on the music scene may be one of the reasons the band has maintained its faithful fan base and fresh appeal.

"We are in a culture of constant bombardment of so much music," says Campos. "I think people can grow tired of certain music styles or certain performers if you hear them too frequently. There is a little

Tribute album Skinny Puppy's last nail

Ogre quick to suggest remix

By T.C. SHAW

This fall, the seminal Canadian industrial trio Skinny Puppy may finally be able to rest in peace. The band's challenging and provocative music is being paid tribute by a slew of admiring performers, many of whom have the band to thank for the genre they're working in.

Rhys Fulber (Front Line Assembly), producer Adrian Sherwood, KMFDM's Günter Schulz, the Deftones and Chris Vrenna are among some of the artists featured on the disc, offering up their own respectful experimentation with the Puppies' music.

The CD is titled *ReMix DysTemper* and features a special remix of Skinny Puppy's "Smothered Hope" by none other than the band's ex-lead singer and frontman, Ogre. With his current in-studio partner Mark Walk, he's not only brought in a re-mixed version of the song, but the pair actually recorded the track for inclusion on the new disc.

Industrial Nettwerk-ing

Speaking from Vancouver, Ogre explains how he came to be involved with the project, even though the band have not officially existed since 1995.

"I got involved more at the point where they [Nettwerk] had lost the tapes for our first two records, and were asking me whose possession I thought they were in, and when that didn't gel out, I kind of off-the-cuff told 'em we could record the tracks again," says Ogre.

The disc, in true Skinny Puppy style, will also be illustrated by Steve Gilmour, at the prompting of Ogre, who still sees the artist in the Vancouver area from time to time. "I kind of came in at the 11th hour," he continues, "and suggested Steve Gilmour do the artwork, just to kind of fit it in with a lot of the artwork that was done by him on our



Skinny Puppy ► The end of an Industrial icon

earlier records."

It's nearly impossible to talk with someone like Ogre without touching on the tragedies that have befallen the group in their private lives. Little wonder the collected work of Skinny Puppy comes at the listener like a kind of prolonged scream of frustration, putting a voice to unleashed aggression and barely concealed rage. Just a peek into what is already known about the group gives plenty of fuel to the group's collective venom.

Ogre is unflinching when talking about the band's substance abuse problems.

"I think," he says, reacting to the subject, "it's pretty much a matter of public record that I had problems with certain substances." Problems which eventually took the life

of Dwayne Goettel, virtually sealing the band's fate. Even artist Gilmour suffered a personal tragedy when his wife was struck by a car.

13-year itch

Reflecting on the painful realities behind the band's persona, Ogre's thoughts are, in comparison to the band's sound, almost surprisingly lucid and thought-out.

"I think everybody in their life has to accept and assume responsibility for a certain amount of tragedy, and I think the best thing that can be said about Skinny Puppy is that as far as it being a contrived band, just throw that whole notion out the window because three very volatile and different personalities somehow got thrown together, into a situation

where we created music for 13 years that dealt with things that were really happening around us at different times, and to different people," he says.

As ready as he appears to face whatever comes his way, Ogre prefers to talk about what he's doing rather than what he's done. With partner Mark Walk, he's now working on new material, which he compares to his recent remake of "Smothered Hope" as a signpost for what is to come: "We [Skinny Puppy] did our last record as a group in 1996—I think the version of 'Smothered Hope' is kind of the flagship for what I'm going to be doing next, and the areas that I'm going to be exploring. I'm recording a record with Mark Walk, so that's the next leap of faith I'm gonna take."



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AQUARIUS



By DJ DRAGON

Saturday, December 19, the Conscious Groove crew from Vancouver and Los Angeles infiltrates Calgary for a massive West Coast-styled party. The headliner is yet to be revealed, but since it's almost a month away, they still have a very cool lineup. DJs Oscure and Fester are both from Turnstyle Records out of Los Angeles. Both are very jungle oriented and they have a really cool website at <www.turnstylerecords.com>—definitely one to check out. DJ Prime from Lowdown Records out of Vancouver, is committed to providing the best that the underground movement has to offer. You can also check out his label at <www.lowdownrecords.com>. I'll provide more info when it's available.

able, or you can call (403) 258-9444.

• • •

Halloween is gearing up to be a night of many parties. The Twilight Zone at Therapy (10028 102 St) on Saturday, October 31, will be very cool. Once again Deko-ze will be the main favourite along with the head rocking female DJ Isla from Vancouver and Mel Reyes from Calgary. Our local favorites are Czolek, Echo, Playboy, Style and Ariel & Roel. Tickets are \$12 at the door.

• • •

This week's cyber-clubbing feature is the Techno Index site at <www.technoindex.com>. The site is not so much a club site, but more of a dance-culture resource, covering all genres and aspects. You can use this site to browse by categories or search for a specific site. It offers a lot of links to many excellent places and webzines—a must for all you late-night armchair clubbers.

If you have any information on the club front, please contact me at 471-2001 at Axe Music or at djdragon@vue.ab.ca. Peace.

Less is lucky for Lindy

Singer/songwriter identifies with Michael Jackson

By CHRIS TENOVE

Few Canadian folk musicians can identify with Michael Jackson, but Lindy is one of them.

"When I was four, my family put me on stage and made me sing," the 26-year-old singer/songwriter confides, his voice shaky with the memory. "And after that, they made me sing more and more. It was terrible."

Although Lindy the toddler was singing Icelandic folk music rather than Motown, he compares his

experience to that of the Jacksons as "identical, in every way. Now I'm extremely wealthy and plastic surgery is my new hobby."

Like the Gloved One, Lindy Vopnfjord (you're free to guess why he shortened his stage name to Lindy) turned childhood exploitation into a life passion. During his university days in Victoria, Lindy and his brother Kris formed the band Northern Junk. After four years on the Victoria scene, he packed up his muckbucket station wagon and headed east in search of a label. Aquarius Records signed him, and they released a lively folk-rock disc with some of the catchiest melodies you'll ever hum.

Snow kidding

The exodus from Victoria was a key time for Lindy, and it worked into the song "Less is More." That song's focus on movement and change became central to the new CD.

"Less is More" was my transition song," Lindy says. "I left in the worst winter that the West Coast had seen in 78 years. That was the day that nine feet of snow fell and I had to plow through it as it was falling. It was a huge rite of passage."

The focus on transition also comes out in the disc's frequent references to morning, Lindy explains. "Morning is the time when you come out of a dream or come out of sleep. It's a time of transition between two totally different states. It's also time when you wake up and have some sort of epiphany or moment of awareness."

That kind of transition is what I try to do in real life—by moving around all the time, by never staying

in the same place for more than a few days. That's the way it's been for a couple years now. Moving around for me is the easiest thing; it completely feeds me. But who knows what kind of a state I'll be in when I get to Edmonton."

One thing for sure, Lindy won't have time to settle too many roots here. On Saturday night he'll perform a set to open for Ron Hawkins at the Power Plant, then dash over to Cork's to lead his band.

Folks flock to folk

Perhaps Lindy doesn't have the drawing power of, say, Michael Jackson, but he's pleased with the response to folk these days.

"People really are interested in folk music again," Lindy says. "There was a time there when grunge was really popular and no one wanted anything to do with a singer/songwriter folk guy. Hopefully there will continue to be a resurgence, because I love folk music."

"These days I'm listening to really old folk, from early in the century. I think folk music was invented to pass on information and stories, to tell tales of the land through music, because people were illiterate. That's a thought that I had. I also had another crazy thought: that the tempo of music is based on the speed of wheels. Now that cars are driving really fast, tempos are going really fast."

Hmm. Regardless of music tempo, Lindy will be moving fast Saturday night, moonwalking down Whyte Ave from the Power Plant to Cork's. Try to get his autograph before he returns to his oxygen tent.

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Keeping up with the Jonestowns

Brian Jonestown Massacre's frontman one complex cat

By SANDRA SPEROUNES

My interview with Brian Jonestown Massacre's Anton Newcombe was probably the roughest I've ever done—not because BJM happens to be my favourite band, but because I could barely hear the good doctor.

"I'm not feeling boisterous today," Newcombe whispered over the phone from his hotel room in Minneapolis. "I have to be quiet. Joel's sleeping in the room." It seems Joel Gion, the band's tambourine man, has a spot of trouble getting up before 2:30 in the afternoon.

From what little I was able to make out of our conversation, Newcombe is one complex cat—the perfect persona for the frontman of a pop-psychadelic band from San Francisco. But that shouldn't come as a surprise. Just look at the band's name—a combination of the Jonestown Massacre in Guyana and Newcombe's hero, Brian Jones. It's reported that Newcombe was on 500 hits of acid when he came up with the band's name—at least, that's what he told a *Boston Globe* reporter.

Okay, so maybe "complex" is not the best word to describe Newcombe. How about "maniacal"? Ask him how old he is and he'll respond: "I was born in 1967, but I'm thousands of years old."

Love, violence, whatever

It gets worse. Newcombe says he's a doctor of mysticism and professes to be a fan of love—yet he's known for getting into shoving matches and coffee fights with other musi-

cians and his most recent CD, *Strung Out In Heaven*, features a photo of a naked woman holding a gun. He's also gone through 50 bandmates in eight years and has a public vendetta against the Dandy Warhols, documented on BJM's single "Not If You Were The Last Dandy on Earth."

Despite all of Newcombe's grandstanding, not a lot of people have heard of BJM. This is even more surprising considering that Newcombe has released seven full-length CDs in three years, not to mention countless CD singles. At one point, he was working on *Their Satanic Majesties' Second Request* and *Take It From the Man* at the same time—one by day, the other by night. "I have so many ideas," he said. "I get antsy when I'm on the road and can't record. I have all this recording equipment sitting in storage. It shouldn't be that way."

Many of Newcombe's recordings sound unpolished, as if he's in a rush to get all his ideas down before they pass him by. Yet each of them is

delightfully insane in its own way. BJM's first, *Methodrone*, is exactly that: drowsy and dreamy. *Take It From the Man* is pure garage-rock while, last year's *Give It Back!* features sitars. But all his CDs have one common thread: they feature songs about love. "I'm a fan of love," Newcombe said. "I can remember feeling love in kindergarten."

Not a major-label consideration

Strung Out In Heaven is his first on a somewhat major label: TTV Records. (Five of BJM's first six are on Newcombe's own label, Tangible, and released through Bomp! Records.) Newcombe said he had the opportunity to sign a seven-disc, \$2.5-million contract with Capitol, but didn't go for it. "They would've dropped me by now," he said. For a number of reasons, no doubt—Newcombe doesn't write radio-friendly songs, nor does he believe in the traditional way of marketing music.

"So many bands like Green Day and Hole release a CD and then milk it for the next two years," he

lamented. "I don't work that way. That's why I signed with TTV—they don't have any preconceived notions of how to do things."

Whether you believe it or not, the last thing Newcombe wants is fame. That's why he likes to put down the Dandy Warhols, a band he helped nurture before they signed with Capitol and "sold out." Newcombe no longer respects the band, but true to his word as a fan of love, he can think of something positive to say about them:

"Their lead singer is the only disgusting person I can tolerate."

From sewers to the stage

By STEVEN SANDOR

Of all the things Calgary's sewer system produces, the last thing you'd think you'd find is a throaty-voiced singer-songwriter.

But Robert Burton Hubele, who is touring on the strength of his independently-released fourth release, *Halfway to Everything*, says that his strong, velvety voice was created in the bowels of Cowtown's sewers.

"Actually, I got my voice at the sewage plant," says Hubele from his home in Cochrane, Alberta. "I spent 15 years working at the Calgary sewage plant. And I worked on 'The Queen,' which sat on top of the main flow—about 60 million gallons' worth. I'd stand on top of that thing and sing my brains out. Then I was transferred to this experimental project just outside of the city, where we would use sewage as a fertilizer for the field. I was the foreman, so I'd stand in the middle of everything and just holler at these workers and diesel-truck drivers, telling them where they should go. That's how I developed my strong voice."

Hubele comes from a working-class family. When he was a teenager, he started working at the same steel mill his father had laboured in for years. He was the eldest of eight kids, and his old-style values are apparent in the songs that appear on *Halfway to Everywhere*, from "Wild Alberta Rose" (a duet with Cindy Church) to the blues-influenced "Deliver Me." But even though Hubele has down-home values, his music is all over the map, borrowing from rock, country, gospel, jazz and the blues. And even though Hubele doesn't like to be pinned down as solely a folk artist, he understands why it occurs.

What's your handle?

"I think that happens because it's easy for the music industry to put artists into different categories," he says. "They divide us up into jazz songwriters, pop songwriters and so on. The music industry

likes it, it's a convenient handle so no one has to really think about the music. But I, like all songwriters I know, write all my best songs in just 10 minutes. And when I go to write a song, I don't head downstairs and think 'I'm going to write a jazz song' or 'I'm going to write a rock song.'

But being a working man has also hindered Hubele. The industrial noise, coupled with a childhood trauma, has made the singer partially deaf. He can't hear anything over the four-kilohertz range.

"We have a term for it: cocktail deafness," says Hubele. "That means I have trouble hearing the definition between words, especially if there is a lot of background noise. From the childhood stories my mother has told me, she says that I used to sing along to the radio, but I made up the words because I couldn't make them out."

Nashville influence

Even though he used to be on a major label (A&M), Hubele is comfortable as an indie artist. He has his own label, Foff Records, and has secured distribution deals for all of Canada and the United States. There's interest in Europe, too—Hubele's work has received positive reviews in Yugoslavia, Belgium and Holland. And *Halfway to Everything* has occupied the number-one slot on CKUA's radio chart.

But Hubele is also a promoter. After a visit to Nashville's legendary Bluebird Cafe earlier this year (Hubele played a showcase at the Station Inn with Lucinda Williams and Rosie Flores earlier in the trip), he decided to begin Bluebird West, a monthly Calgary gig for up-and-coming country artists. Hubele was inspired by Music City U.S.A., and Nashville's effect on him will last a lifetime.

"Nashville is simply an incredible city," says Hubele. "It's a city that makes a musician feel welcome as soon as you arrive."

Just remember to clap as loud as you can at Hubele's City Media Club show. After all, he might have a little trouble hearing you.



Robert Burton Hubele
• City Media Club •
Oct. 24

astr logic

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Out of Africa

Dobb's country music inspired by the Dark Continent

By DAVID DICENZO

Allen Dobb always had an inkling that music was in his future. Growing up on a farm in Northern Alberta, the singer-songwriter knew he wouldn't live the rural life forever—leaving was just a matter of "when."

Dobb received an unexpected push towards a career in music from his travels, which included a three-year stint in Africa. You know, the Dark Continent, a veritable breeding ground for tons of country singers. Seriously, the time spent in a world light years away from the Prairies convinced Dobb that music was the thing for him. In fact, according to the man himself, there are some definite parallels between African music and Dobb's original roots brand of tunes.

"Vocals are always prominent in country and African music," he says. "It's just that the beats are different."

A lot of things are different for Dobb these days, including embarking on a solo career. Along with his brother Cameron, he was part of the world roots fusion band Dobb and Dumela, which had a pretty fair run in the first half of the decade. Feeling the project had run its course, Dobb backed away and nearly left music entirely.

"I was going to pack it in, but then I found myself inspired again," he says. "The band was at this plateau and I was just tired. There didn't seem to be rewards anymore."

The renewed inspiration helped Dobb come up with lots of ideas for his first kick at the can flying solo (pardon the mixed metaphors-slash-clichés). *Horses and Hills* is that first solo child, a disc that showcases Dobb's thoughtful songs, obviously penned from many unique life experiences. There was an incredible well of memories to utilize, including travels, the Prairies and even a book he read titled *All the Pretty Horses*.

"It all goes back to my songwriting roots," says Dobb. "I was able to express it a little more because it was just me. There was also the book—I was inspired by the descriptive landscape writing, and that's really the seed of this album."

Horses and Hills reflects more of my upbringing here in Alberta, growing up on the farm," he continues.

Dobb finds himself maturing in many ways, a rite of passage for all singer-songwriters that enables them to expand their musical existence. The maturation has surfaced in the type of songs he writes, and occasionally is written in black and white within a song. The track "Watkins Man" reveals Dobb's emerging personal growth: "When you're young, you don't think twice/Walk a mile on thin ice/And every road leads to where you're going."

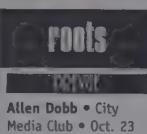
With age has come wisdom
"I'm just getting a little older

and more mature," says Dobb. "I'm not going to worry about who's going to listen to the music or what specific genre it falls into."

"What I've learned is that some things don't matter," he continues. "Things are sometimes out of your control. Like performing—I was always worried about everything being technically perfect and I think it held back my performance. Now I'm aware of improvising and letting things happen. It keeps it on the edge."

It's still ironic that a big part of why Dobb is the musician that he is today came from a trip to Africa. Well, hang on, maybe it's not that surprising considering country legend Jim Reeves has quite an impressive following in certain parts of the continent. Honestly.

"That trip to Africa really was a turning point for me," says Dobb. "It was a place where music was very important to the people and the culture. I realized I just had to do it. Africa opened my eyes to all sorts of music."



Allen Dobb • City Media Club • Oct. 23



Raymond Notley

Duo set to do country triple-bill

Mark and McNeil will do their best not to pass out

By STEVEN SANDOR

Tolan McNeil and Carolyn Mark are the best of friends—and the Victoria-based musicians will renew their acquaintance next week for a triple-bill of Edmonton shows.

"Tolan's been on the road for what seems like forever, and the tour finally wraps up for him in Edmonton," says Mark. "I'm going to meet him out there and it's going to give us a couple of days to rehearse. We've played together lots, so we'll be playing a lot of originals and some covers, like Wanda Jackson and Johnny Cash."

The tour Mark is referring to is McNeil's jaunt with his punk cohorts in Pigment Vehicle, who have just played around the country with D.O.A. McNeil and Mark play together in two other bands: the countrified harmony combo the Fixin's as well as the rock-out outfit the Metronome Cowboys.

But that's not all. Mark also plays with punk popsters the Vinaigrettes as well as the Corn Sisters, which also features well-known warbler Neko Case. Mark also played at the grand opening of Victoria's brand new CBC radio headquarters.

And on top of that, Mark juggles a one-day-a-week job working at a used-clothes shop in Victoria. How will she find the time to do this special series of Edmonton gigs with McNeil? Actually, she's got a fairly big hole in the schedule she had to fill.

"Well, most of the other projects are on hiatus right now," says Mark. "Neko's touring right now, but I'll be hooking up with her in November for a show in Seattle. The Metronome Cowboys aren't scheduled to play again until January—on Elyis's birthday—and the

country

PREVIEW
Carolyn Mark and Tolan McNeil • The Black Dog, Oct. 25 • Sidetrack Café, Oct. 26 • New City Likwid Lounge • Oct. 29



Carolyn Mark ▶ Country crooner captivates crowds constantly

Fixin's will just have to wait until we get back."

My Own Private British Columbia?

But, before you head out to see the McNeil/Mark gig, the Victoria songstress has a warning. McNeil has a habit of passing out in public—and those who have experience in dealing with narcolepsy or at least have seen *My Own Private Idaho* should be ready to jump in and help. But it's not all bad; it was McNeil's penchant for passing out that allowed him to meet Mark.

"How did I meet Tolan? He passed out after a party at my house," reminisces Mark. "I couldn't wake him up, so I had to get the neighbours to ID him. We became fast friends after that—and he's

passed out several times since then. I think he's got borderline narcolepsy. I hope he doesn't pass out when he gets on stage, but that's a chance we're willing to take."

Even though setting up three Edmonton shows on the tail end of Pigment Vehicle's last gig may seem a bit expedient, Mark assures that it's inspiration and not the pursuit of fast buck which led to the idea. But she does become deflated when she finds out that this autumn hasn't been nearly as pleasant as the previous year.

"Last year was gorgeous. I could get away walking the streets with barely... actually, let's not get into that," she says. "What I will say about the show is this: There'll be some acoustic guitars, some harmonies and some dancing."

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all that jazz

By PETER NORTH

Fans of jazz radio are probably as blessed as any in this country.

Actually, no—fans of jazz radio are definitely the best-served in the nation, but another show of fine programming is always welcome as far as I'm concerned. Anyone who's a diehard knows we're fortunate to be served up a variety of jazz music on both CKUA and CBC 2.

CJSR, however, has been just as valuable to jazz listeners over the past decade, and recently a new program hosted by an unfamiliar voice caught my ears. The program is *Jazzology* and the two-hour feast of an eclectic slice of sounds has, up until this week, been running every second Sunday from 10 p.m. through midnight.

The host is local jazz freak Steve MacLeod, and as of this Sunday evening, you'll be able to tune into the show—his personal labour of love—on a weekly basis. What caught my ears wasn't just the high quality of the music MacLeod was dishing up, it was his keen awareness on how to make a show flow and how to comfortably, and at times seam-

lessly, segue one number into another.

So where does a new voice on the airwaves such as MacLeod come from I wondered. As it turns out, the jazz lover came to our city around 14 years ago from Toronto.

"I had been a disc jockey at my high school in Mississauga, Ontario," says MacLeod. "I used to drive people crazy playing stuff like Miles Davis's *Bitches Brew*.

"I remember people complaining that they couldn't eat to it," he chuckled, recalling the antiquated public address system that would pipe the music through the school.

When MacLeod arrived here, he automatically began spinning around on the radio dial listening for local jazz programming and, of course, was introduced to the tastes of announcers on both CKUA and CJSR.

"One announcer who I've listened to for years was Diane Donovan, who is on CJSR Friday afternoons," he says. "The station has that advertisement urging you to find out what your favourite announcer on the station looks like, so I went onto the station's website. That was when I saw the their page about volunteering as a DJ. I thought, why not, and went down for an interview, and shortly afterward, began training in the on-air studio."

MacLeod was also fortunate to be tutored on all the ins and outs of keeping a show humming on the airwaves by one of the sta-

tion's veteran announcers, who also happens to be one of the jazz experts in this city.

"You couldn't ask to train with a better person than Roger Levesque," says MacLeod. "After Roger got me on track, I did a few Jazz Is shows, which are on Tuesdays from 6 to 8 p.m."

The jazz aficionado recounts how he got into the music: "As a teenager, I was really into progressive English rock music like Gentle Giant and Genesis. Through that music, I stumbled onto guitarist Alan Holdsworth and Chick Corea's *Return to Forever*. I remember hearing Corea talk about Charlie Parker, and it just rolled from there."

One of MacLeod's co-workers suggested the name for the show, and he's pleased to be going on air weekly now. Anyone who has tuned in thus far has likely caught onto the fact that his favourite eras of jazz are the '50s and '60s.

"I try to play artists that your average jazz fan hasn't heard a lot of," says MacLeod. "Two players I'm a really big fan of are both Sonny Criss and Booker Ervin. Everyone has heard a lot of Miles—not that it isn't great music. I just want to play different music each show. Going to a weekly format should help me improve as an announcer and build up a regular audience."

The fine new addition to the local jazz airwaves should have no problem building up a solid and faithful base of listeners. V

I got the too-many-choices blues

By CAM HAYDEN

There's no shortage of blues and roots music to satisfy your soul this weekend, so just get out there and do it.

But first, were you at the Blues On Whyte last Saturday? Packed to the rafters from early in the afternoon until closing, it was an incredible blues smorgasbord. Hot Cottage, the Craft horn section, Dale Peterson and his Rhythm

Lords, and Bishop and Masse all hit the stage at one time or another during a marathon jam that included a host of local players as well. That night, Hot Cottage, the Craft, and guest Rusty Reed kept it going until the wee hours. Did you notice the spiffy new furniture? The place is starting to look like a real blues club.

"It's all part of the gradual changes that are going on," says manager Mike Purcell. "We've even got a potential sponsor on line to help us renovate the washrooms."

Speaking of the Blues on Whyte, Montreal's Bishop and Masse hold forth there this weekend. The quartet boasts members from around the globe. "Our rhythm section comes from El Salvador and Bosnia," says guitarist Stephane Masse. "My partner, Joshua [Bishop], is from Boston. I'm the only one in the band actually born in Montreal."

Masse is a relatively young blues player—just 28 years old—but receives a lot of his inspiration from the elderly masters. "Growing up I heard Zeppelin, Hendrix, those guys, and learned they were playing blues," he says. "From there I went to my father's record collection and listened a lot to people like Lonnie Johnson and Blind Boy Fuller. I love the country blues players."

Currently, his favourite is Keb' Mo', an artist who's taking blues in a

refreshing direction. "But Joshua and I have also been listening to a lot of Sonny Terry and Brownie McGhee and Son House working in duo with Matt Murphy," continues Masse. Not too surprising, as Masse has been working primarily in a duo situation with Bishop since the early '90s, doing a lot of acoustic stuff. Bishop is

the lyricist of the pair and plays both diatonic and chromatic harps. Masse writes the music, and plays guitar in a style that he says "looks for the energy of a Stevie Ray Vaughn, the style of Albert Collins, and when I play acoustic, the feel of Robert Lockwood Jr."

Along the way, they have released two discs of material, and just four months ago, landed a distribution deal through Sam's and Chapters book stores. Look for roots rocker Carson Cole at the Blues on Whyte next week.

Don't forget Ellen McIlwaine is at the Sidetrack tonight and tomorrow evening, with bassist Rob Vause and drummer Ross Watson.

Saturday night, you'll want to make a trip to the City Media Club to hear Robert Burton Huble. The resident of Cochrane, Alberta, who has been performing for over three

decades, writes songs that range from soulful ballads through roots rock, with stops at jazz and blues in between. His most recent disc, *Halfway to Everywhere*, covers a lot of ground and does justice to every genre he touches on. It will be an evening with depth, passion and humour. Huble doesn't make it to these parts too often, so put in the effort to catch him.

Time for a blatant plug. The CKUA Radio Network begins its Fall Fund Raiser on October 22 and it runs through to November 1. CKUA is home to Canada's longest running blues show, *The Natch'l Blues* with Holger Peterson, *The R&B Review* with local legend Lionel Rault and *The Friday Night Blues Party* with yours truly. If you're a blues fan and appreciate what you hear on any of these shows, it's time to show that appreciation in a monetary way by picking up that phone and making a pledge of support at 1-800-494-CKUA.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekday mornings on the CKUA Radio Network, 580 AM and 94.9 FM.

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VUE discovery

Frontline Assembly *Monument*
(ROADRUNNER RECORDS/ATMOS)

Industrial music is a genre that uses as its model, the double-edged sword of mechanized society. Some groups defy it, others condemn it, but regardless of a band's standpoint, the music's multi-layered sampling and high-energy assault is usually something to experience. *Monument* falls short of the mark.

Vancouver's Frontline Assembly are industrial mixmasters serving up an eclectic mix of sound bytes on their latest compilation disc. The tracks offered here aren't of the white noise variety; in fact, they're much more club-oriented than expected, substituting ambiance for attack. Lyrically, bandmates Bill Leeb and Rhys Fulber aren't serving up any techno-manifestos, opting for mantras of metaphors intermixed with clips from movies and radio dialogue. In fact, their vocals are mixed in at times as disjointedly as the sound samples used. And here we have hit on the main weak point of this disc—these remixes of tracks from previous FLA recordings, being in effect samplings of their own samplings, becomes too diluted a concoction to have an impact.

The production is subtle but static, and the compositions are too homogeneous. Instead of crescendos of complexity, the beats are incessant, reminding one of a Stars on 45-style medley of samplings. Instead of being a rollercoaster of sound, this disc is merely a conveyor belt. The result is a Depeche Mode-like industrial club sound; not bad, but a disappointment, considering Leeb was an early member of Skinny Puppy. It's interesting enough, but I found myself fast-forwarding, then skipping through the latter half of most of these six-minute tracks. After the first minute of each, I got the gist.

Overall, *Monument* is a high-quality disc that editor/assembler Greg Reely can be proud of for its production polish. But the music won't grab you. It's more likely to just nudge you a bit. And I expect a bit more for my industrial buck. **@@**

Matt Bromley

Mediaeval Baebes *Salva Nos*
(VIRGIN)

Great. Now the A&R idiots who brought you 99 per cent of the talentless chick bands out there (read: Spice Girls) have turned their relentless, money-sucking gaze to classical music.

Mediaeval Baebes is made up of a dozen women who were obviously chosen for their putriditude, not their performance practice. (The CD jacket even features half-naked pictures of them, lest one doubt what was involved in the audition process.) They sing an odd selection of songs—somebody should get them a history book so they can tell the difference between medieval, renaissance and folk—in annoying, breathy, pop-like, decidedly un-medieval voices.

"*Salva nos*," by the way, is Latin for "save us." A fitting title indeed. **€**

David Gobell Taylor

Aerosmith *A Little South of Sanity*
(GEFFEN)

Having long ago overcome being branded as a band fronted by second rate Mick & Keef clones, Aerosmith have become the influence on the next wave of "hahd rawk"

New Sounds

This week's newest discs

bands to come after them, the best example being Guns 'n Roses.

Rather than being buried—or worse—popped up by background singers, strings and horns, and actual snippets from the studio versions of many tunes, the live sound on this disc reverberates with the kind of skill and technical flash you'd expect from any 25-year-old band that had it, lost it—and got it back again.

On this recording, Aerosmith prove why they did it. Blowing away their disappointing 1978 release, the forgettable *Live Bootleg* (which, despite the title, was actually released by CBS, and—wheee—at the height of punk rock, yet), Aerosmith instead offer anything but a bootleg—this disc captures a veteran band with a powerful arsenal of tools at hand: more than two decades of performing experience, a kind of sloppy, slightly sleazy charm, and the realization that they might've been dumpster diving instead of rocking West Palm Beach, where this ass-kicking CD was recorded.

Endlessly trading tasty blues-based riffs back and forth, the twin guitar attack of Joe Perry and unsung guitar hero partner Brad Whitford has never been captured with as much intensity, with the exception of *Rocks*, which is still one of the genre's best releases. Steven Tyler's sandpaper soprano voice is still holding up stunningly well especially since, unlike Jagger, he doesn't log five miles a day.

Bassist Tom Hamilton, like John Paul Jones (Led Zep), John Entwistle (the Who) and Bill Wyman (the Stones) before him, is the invisible man, grabbing no limelight for himself, just holding it all together, while drummer Joey Kramer, though tied to a click track, still makes the band swing, adding a crucial pace that shows off the their collective poise.

Granted, all this still doesn't make those wretched power balled horse apples like "Amazing," "Cryin'" or "Crazy" sound any less annoying or calculated (they're all the same song anyways, aren't they?), but anyone with a decent set of ears and even a cursory appreciation of the sort of old school, long-haired, Gibson/Marshall-ed, arena-rock that Aerosmith have come to embody, has to be impressed by the slew of classic tunes that come at them like a flurry of punches: "Monkey On My Back," "Rag Doll" and "Janie's Got A Gun" blend seamlessly alongside early numbers such as "Same Old Song And Dance," "Back In The Saddle," "Last Child" and "Walk This Way."

Overall, *A Little South of Sanity* does the band proud, showing off both their durable collection of songs as well as their show biz attitude. **@@@**

T.C. Shaw

Jon Spencer Blues Explosion
Acme (EMI)

The best group to come out of New York since the Beastie Boys are back again to deliver the blues. Well, not actually the blues but a combination of the blues, funk, rock, hip hop, gospel, country, polka—okay, forget polka, but you get the idea. On their new release, *Acme*, the Blues Explosion blow the roof off the dump and slip you upside the head with the beautiful noise they've made. Vocalist Jon Spencer is a cross between early Elvis Presley and Mick Jagger on speed. The band tear through each track with such energy you'd think that being so damn funky was easy. Not bad for a band that only has a drummer, two guitarists, and the odd sample here and there. Plus, it's one of the few male acts that I would admit has an incredible sex appeal about them—only because this music reeks of lust, passion, and the sex drive of an American President. Key tracks to look for on this disc are "Bermie" and "Attack," vintage Blues Explosion that harkens back to their disc, *Orange*, back in '94. Great listening, for the person that's bored with

conventional rock music. **@@@**

David Laing

DJ Spooky Riddim Warfare
(OUTPOST/GEFFEN)

Branded a bigot! I had an argument with an acquaintance a while back regarding the connection between electronic music and rap. As a general rule, I'm not a big fan of rap. What rap I do like probably wouldn't be considered so by rap purists. Said friend contended that electronic music and techno have their roots in rap music. This meant that if I'm a fan of techno, I must also certainly be a fan of rap. Well, I'm not. Mystified by my apparent ignorance, said friend came to the conclusion that I must be a racist. Perplexed as he was, I was shocked because nothing could be further from the truth. Thankfully the discovery of DJ Spooky has helped me bridge the gap between genres somewhat.

DJ Spooky has created an incoherent disc, which is *Riddim Warfare's* greatest strength. Spooky runs the gamut of styles from rap, trip hop, drum and bass, and what he calls he "illibent," an ambient, experimental cacophony. There are several tracks, most notably "A Conversation" which are just him and friends discussing their philosophy of music. The interspersed jab sessions give insights into the creative process and the ethics of sampling among other things.

In addition to many articles he's written regarding the electronic movement, he's also composed the score to *Slam*, an award winning film at the Sundance Film Festival. Held in high regard by his peers, Spooky can certainly be seen as a Renaissance man of electronic music. **@@@**

Yuri Wuensch

the subjazz proxy autumn
somewhere (LUCID SUBJAZZ)

After a particularly trying week, I decided to partake in some of the devil's potion, and suffice it to say, the following day in the Vue office wasn't smooth sailing. With some unfinished administrative tasks precariously hanging over my clouded head, I looked to play some music to help get me through. I picked up a Tool CD, and then reconsidered, thinking this may not be what I'm looking for. In goes the subjazz proxy, and while my physical state remained the same (unfortunately), mentally, I was transported to another world—thank God (it's funny how He helps save you from the devil). Pianist extraordinaire Gerald Wiggins joins the proxy on this entirely raw and real recording. Strictly improvisational stuff, the players on *autumn somewhere* take risks, and those risks are rewarded with a sensual and soothing finished project, mistakes and all. Besides the Wig, Graham Berry stands out with some unbelievable sax and trumpet. It's the kind of music that quite literally, changes your environment, and almost lets you visualize this talented crew laying down the tracks. Great shit, and therapeutic too. **@@@**

David O'Connor

VUE Ratings

- ✖ Awful
- ✗ Bad
- ✗ Poor
- ★★ Good
- ★★★ Very Good
- ★★★★ Excellent



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DJ MIKEE techno/house/rock/etc.

OPEN TABLE UPSTAIRS:
DJ DR. J JELLY JAR PRODUCTIONS, REGINA
vs. **DAVEY JAMES & CODE RED**
\$1.50 HIBALLS / \$7 JUGS TIL 11 PM

SATURDAY

DOWNTAIRS:
DJ MIKEE techno/house/rock/etc.

UPSTAIRS: PRE HALLOWEEN SCARE WITH
PRIMRODS, VON ZIPPERS & THE MANTS

DOORS: 8PM SHOW: 10:30 PM TICKETS: \$5.00
\$1.50 HIBALLS / \$7 JUGS TIL 11 PM

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DJ BIG DADA
industrial/goth/meta/rock
\$1.75 PINTS UNTIL 10:30 PM

MONDAY

DOWNTAIRS:
DJ CHUCK ROCK spins your requests
\$1.50 HIBALLS UNTIL MIDNIGHT!
\$7 JUGS TIL 10:30 PM

TUESDAY

DOWNTAIRS: SYMPATHY FOR THE CLUB SCENE
DJ CHUCK ROCK spins ska, swing & punk
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WEDNESDAY

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MUSIC • THE ARTS

King of Oom-pah-pah welcomes all challengers

No one can
Gemütlichkeit like
Kash

By AMY HOUGH

Talking to George Kash is a little like talking to a WWF wrestler before a big match—he's ready to defend his title. Kash has been an Oktoberfest staple for 14 years. Whether appearing as a band leader or in his current capacity as this year's Oktoberfest emcee, he is the King of Oom-pah-pah.

"I'm the self-proclaimed King of Oom-pah-pah," says Kash. "I did that because if anybody wants to challenge me then they would have to

ask what the rules and regulations are for being the King of Oom-pah-pah, the Oktoberfest King. You have to be able to sing songs in German. You have to be able to dance the polka and the waltz. You have to be able to eat bratwurst on a bun with sauerkraut. You have to give the toast of Gemütlichkeit. Also, I have a shick, if you will, that no one else does. When I do the toast to Oktoberfest, I stand upside-down on my head and drink beer. My rules and criteria are valid."

Not just a big drunk—well, okay, kinda

Born in Canada, Kash's parents were of Hungarian and Russian ancestry, but his love for the German tradition of Oktoberfest stems from its mes-

sage of well-being and camaraderie—and, yes, beer-drinking.

"I give the toast of Gemütlichkeit, the toast for happiness, togetherness and good times at Oktoberfest," says Kash. "It is a toast where everybody gets up and sings and then quaffs everything they have in their steins. Now, of course, you don't have to do that—but I encourage it. If they say it's just a big drunk, well, that depends on who you are and how much you want to consume. Nobody's breaking your arm."

"Whenever a waltz is played, it is encouraged that the people who are sitting put their arms through the arms of the person next to them and sway left-right, left-right, up-down. So there is audience participation and involvement, as opposed to going to a dance where there's a band playing and if you

don't dance, you just talk—that gets boring as hell."

If polka and waltz isn't exactly your cup of tea, have no fear. Edmonton's Oktoberfest has been modified to satisfy a variety of tastes. It has been renamed Rocktoberfest, and at midnight the traditional German music will cease and on will come classic rockers Loverboy.

"Any place that sticks just to the German music and entertainment—polka, waltz, polka, waltz—forget it, you're not going to keep anybody there," says Kash. "They're in there for a couple of hours and then they're gone. That's why in Edmonton we have the Rocktoberfest. You go Oom-pah-pah-pah, as I call it, for the first part of the evening, then they stop that completely and go with a different format and a different band."

Spiritual guide of Stein

The way Kash talks the Oom-pah-pah-pah portion of Oktoberfest seems to be a ritual unto itself, and Kash is there to be the spiritual guide of all new initiates.

"I get people to understand what Oktoberfest is all about," says Kash. "It started about 100 years ago as a celebration of King Ludwig's wedding. Now it's an annual 10-day event in Germany, or a one-day event in places like Edmonton. It is a gathering where people can eat, drink and be merry."

And with such an energetic emcee as Kash, surely merriment will abound.

"I'm a drummer, I'm an emcee, I'm a band leader and I have a claim to fame—I'm the King of Oom-pah-pah and I'm the best emcee there is in the country," he says.

Yours, Anne makes for serious theatre

Play examines the life of Anne Frank

By KRIS MORRA

I guess this just isn't the year for fluffy comedies or relaxing romances to open Edmonton's theatre season. *The Grapes of Wrath*, *Of Mice and Men* and now Stage Polaris's contribution to the serious, epic openers. *Yours, Anne*, a musical based on *The Diary of Anne Frank*.

What happened to Neil Simon and Christopher Durang?

The Diary of Anne Frank done as a musical! Huh? What? Are you sure? Well, it ain't no lie. I don't know—I just can't imagine the Holocaust recounted as a musical. I keep seeing *Fiddler on the Roof* or *Phantom of the Opera* and that just isn't *The Diary of Anne Frank*, if you ask me.

But apparently *Yours, Anne* (what an unfortunate title—it sounds a little like the latest in feminine protection if you ask me), is very interesting and "very, very well done," according to Tracey Power who plays Anne Frank. Written by Enid Futterman, with music by Michael Cohen, *Yours, Anne* is just a different take on the story. It's a different way of expressing what is in Anne Frank's diary, says Power.

Stage Polaris is presenting this play in honour of the 50th anniversary of the International Declaration of Human Rights. "The work represents what happened to tens of thousands of people in Europe during the Second World War," says Stephen Healey, director of *Yours, Anne*. "And we in theatre have a responsibility to tell ourselves, and the community around us, these kinds of stories."

Moving triumph

"It is the story of the triumph of the human spirit," adds Stage Polaris artistic director Susan M. Woywitka. "It truly examines man's cruelty to man and the courage of those who struggle to live with hope and dignity in appalling circumstances."

Well, Stage Polaris may feel it has the responsibility of telling hard stories, but more so, it is employed to entertain the audience in the theatre. I vividly



remember reading *The Diary of Anne Frank* as a young girl and can easily recall the feeling of sheer claustrophobia as Anne and her family live in the closed-in secret hide out, with darkened windows and nary a sign of daylight. Well, it moved me and had great impact on the way I viewed history; it just doesn't sound like great material for musical theatre.

But again, I was assured that this truly will be the most stirring musical this season. The music is classical in style, with most of Anne's diary entries being sung by the cast of eight, who make up her family and that of the Van Daans. "In *Yours, Anne*, singing is talking, going into singing. Almost like an opera," says Power.

When asked about the musical genre, Power said, "It's really neat how they've [Futterman and Cohen] done it. They have their own style. It has a very Jewish feel to it but it is also very Sondheim-esque."

Well that definitely has hope. I like Sondheim and I now have a better feel for the style and ambiance of this ambitious piece.

Stage Polaris is presenting *Yours, Anne* in a twofold fashion. During the day, the show will play to school and group bookings (and I was told that there are still some available performances for schools and groups), and Thursday to Sunday evenings and Saturday and Sunday afternoons, there are public performances. I do think that it's marvelous that Stage Polaris is reaching out to younger audiences to bring them this bit of history.

"This is a very important story," says Power. "If we don't keep telling it (and reading it), it might become easy to forget that this horrific part of history existed."

On this, Power is definitely right. It wasn't all that long ago that Caroline, Alberta had Keegstra teaching high school students that the Holocaust was a hoax.

Light-hearted theatre

Big Sky explores the northern lights

By PAUL MATWYCHUK

Chris Ladouceur was six years old when he first saw the northern lights. He and his family were riding in a truck at the time—when his brother began whistling, his mother cautioned him not to whistle when the northern lights were out.

"That kind of caught my attention," he says, "and I asked why. And my mom said that if you whistle too loudly, they start dancing faster and more frantically, and they'll get upset and come take you. My father was driving, and after that, I'd whistle a little bit and hide behind his arm, and then whistle a little bit more. I'd kind of test things out to see how far I could go."

Ladouceur is now the technical director of the three-person theatre collective Big Sky Theatre, although I got the impression as I talked with them that tides and pecking orders are actually very fluid within the group. As fluid, in fact, as the northern lights themselves—the subject of Big Sky's new show, *Dance Between the Worlds*. The production explores the mystery of the northern lights from a native perspective, through a series of stylized vignettes based on stories and legends from various northern towns and tribes.

The northern lights take on different roles as you move from town to town: in some areas, they have the menacing quality Ladouceur remembers from his childhood, but elsewhere they've acquired a much more benevolent, protecting role. In some communities, the lights are

seen as spiritual messengers.

"We never say we're presenting the orthodox story about the northern lights," says Anna Sewell, Big Sky's artistic director. "It's more a show about questions than it is about answers. Science seems to provide answers, but it can only tell you the how, not the why."

"They have to be respected as being more than just light," adds Ladouceur.

A light approach

Big Sky's method of putting together a show probably involves more risk than even whistling

at the northern lights. As Tanya Tourangeau, the company's other member, explains, "There is no hard script. We start out with the bare bones of the story, and we just develop the characters as we go along. Even when we get on stage, the show is always changing, depending on how we're feeling. We feed off each other; we'll add some comedy into it and try to make the other person laugh."

Their frequent use of humour, in fact, often surprises first-time audiences, who usually expect native theatre to be relentlessly sombre and stoic. *Dance Between the Worlds* may be a little moodier than Big Sky's previous work, though, simply because of its setting: the show will be performed under candlelight at Sacred Heart Church. There is even a midnight show scheduled for October 30, Devil's Night, almost as if the actors are daring spirits to show up and make trouble.

"Bringing a show that has so much to do with spirits and legends and secrets to that stage is very powerful. There's a lot of spirits in that church," says Tourangeau. "We expect some strange things to happen."

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Ready for the ballet big leagues

Mikko Nissinen set to bring Alberta Ballet to neoclassical heights

By ALEXANDRA ROMANOW

Mikko Nissinen, Alberta Ballet's new artistic director, sounds out of breath when he picks up the phone for his interview—no surprise for a man who is at the centre of a whirlwind of activity. Having just returned from a marathon five-week tour of China, the dancers are back in the rehearsal studio preparing for this weekend's season opener. While any performance has its pre-show jitters and worries, this performance has much more riding on it, as audiences will have their first look at the company under Nissinen.

The slippers he has to fill are large ones, as Ali Pourfarrokh, the previous artistic director, took mighty large strides in the 10 years he captained the good ship Alberta Ballet. Yet Nissinen, with his exceptional pedigree of training, performing and youthful zest, seems to be the perfect man for the job of taking Alberta Ballet into the new millennium—and onto the world stage.

Number one with a ballet

Born in Helsinki, Finland, Nissinen began his training with the Finnish National Ballet School at age 11 and joined the Finnish National Ballet four years later. His exceptional talent won him first prize at the country's National Ballet Competition, which led to acceptance at the renowned Kirov Ballet School the following year. The next 20 years saw him performing with some of the world's top ballet companies, including the Dutch National Ballet, Basel Ballet and the San Francisco Ballet.

His dynamic interpretation and stellar technique won him raves from critics and audiences alike, making him a popular guest artist. Upon retiring from the stage two years ago, Nissinen found himself in great demand as a guest teacher, working with the San Francisco Ballet and its school, the National Ballet School in Toronto and the Zurich Ballet. Now he is carefully charting the course for Alberta Ballet, which has, in a matter of only a decade, leapt from the obscurity of being a small, regional ballet company performing watered-down versions of the classics to becoming a major player on the national dance scene.

"The company was more contemporary in its repertoire than what I envision for the future," explains Nissinen. "The program this weekend bridges the gap between the contemporary and the neo-classical, which is the direction I hope to eventually take the company."

This is a man who knows what he's talking about; Nissinen has performed the principal roles in the works of ballet's neo-classical style masters: George Balanchine, William Forsythe, Rudi van Dantzig, John Cranko, Glenn Tetley and Antony Tudor. With its blend of demanding classical technique and the freedom of contemporary movement, the neo-classical style is the current litmus test for any bal-

let company who wants to play in the big leagues. In order to pull it off well, the dancers must not only possess impeccable technique but maturity as artists, great musical sensitivity—and have an artistic director who clearly understands the enormous task at hand. Sounds like a piece of cake for Nissinen, after taking the company on a tour of China last month.

Like a ballet in a China shop

"Things went very well," he recounts, "as we accomplished what we went there to do. We had 29 performances in 18 cities with a number of new dancers. It was a wonderful opportunity to gel as a company, especially since the dancers were still relatively new to me. You see them in the studio at rehearsals, but you never really know what they are capable of until the final product is delivered on stage. And I was very happy with the level the company was dancing at. It's often hard to imagine certain individuals in different roles, yet lots of people came through, which was a nice surprise, while there were other individuals you thought would have done better."

"It's all part of the business," he says, with the shrug of a shoulder almost audible over the phone. His seemingly unflappable personality would have definitely been an asset on the China tour. Over the course of the five weeks, Alberta Ballet encountered everything from ultra-modern theatres with stages larger than that of the Jubilee Auditorium to very ancient, tiny stages whose wood was rotting and uneven. One dancer found herself in hospital for a day suffering from dehydration, while another was out for the tour due to torn ligaments, prompting recently retired Marc Le Clerc to pull on his tights and fly to China as a replacement.

"We had a very heavy traveling schedule, mostly by bus and some by train," says Nissinen. "There were very limited rehearsal hours, and we spent that time trying to adapt to the varying sizes and conditions of the stages. China also has a different bacterial base, which resulted in many people being struck down by a stomach flu; we had four dancers sick for our second show and another four sick for the

next one. For a company of 22 dancers, that's quite a lot. There was never a dull moment, that's for sure."

On the road again

"With almost 40 people on the road with us, I found it very important to maintain a cheerful spirit," he continues. "I found it like a family holiday with 40 kids, and trying to keep everyone happy. But we had some great times, and it was a really good introduction for me. I feel that I know everyone in a very different way than I'd known them before. Being on an intensive tour like this really sped up the whole process."

The tour was a resounding

success, and the Chinese reacted to both the dancers and the repertoire very favourably. Much of the tour program is on the bill for this weekend—a wise move, since the company only returned from China a couple of weeks ago. One of the works well received in China was Jean Paul Comelin's *Les Nuits D'Eté*, a piece Nissinen describes as "extremely sophisticated, straddling the middle ground between contemporary and neo-classical." Set to Hector Berlioz's five songs of the same name, the work features internationally acclaimed Edmonton mezzo-soprano Nan Hughes accompanying the seven couples, who portray the various seasons of a woman's life. In contrast to this serene piece is Mark Godden's edgy *Minor Threat*, premiered three years ago to thunder.

ous applause. With its razor-sharp lines and unexpected glimpses of the absurd, it's a work that shows off the abilities of Alberta Ballet's dancers beautifully.

"We also have *Chameleon*, a new work by Julia Adams, who is a principal dancer with the San Francisco Ballet," says Nissinen. "I've known her since she graduated from the National Ballet School of Canada around 15 years ago. She has created some wonderful pieces for companies across the United States, yet her work has never been done in Canada. I thought it was only proper to have her do something back home, and I'm very honoured to have Alberta Ballet present her Canadian debut. It's a very interesting piece: witty, uplifting, yet with a very strong dramatic line running underneath. It incorporates wasps, bees and worms, and I think it's a very clever piece."

Just deus it

Rounding out the evening is a definite treat—the thrilling and technically demanding *Don Quixote* pas de deux. Nissinen has included the pas de deux to not only showcase a sparkling young pair of dancers from Spain, but also to indicate that this is a very different company with a new way of doing business.

"I want to leave room to show showcase the dancers," he explains. "This is only the tip of the iceberg and I hope that, with consistency in both programming and performing, we can attract a larger audience with this type of programming. I always see coming to live theatre as a means of communication on an emotional level with the audience. But it also requires the company to cultivate the audience, to have them grow with the artists. There is a saying that there has never been a North American ballet company that has succeeded by underestimating the public's taste. Audiences are quite sophisticated and one needs to cultivate a strong relationship with their audience in order to succeed."

Nissinen is certainly not underestimating Alberta Ballet's potential to climb the rungs of the national dance scene to become a cultural ambassador for Canada. He thinks that, organizationally, Alberta Ballet is run quite efficiently and that, artistically, it's ready to fly to new heights. The one element he considers to still be missing is the support of the business community.

"Right now, we want to show the community that we have a product and that it is a quality product," says Nissinen. "I'm sure that once they see what we have and are capable of, there will be lots of people who will want to be associated with Alberta Ballet—then we will go places." □



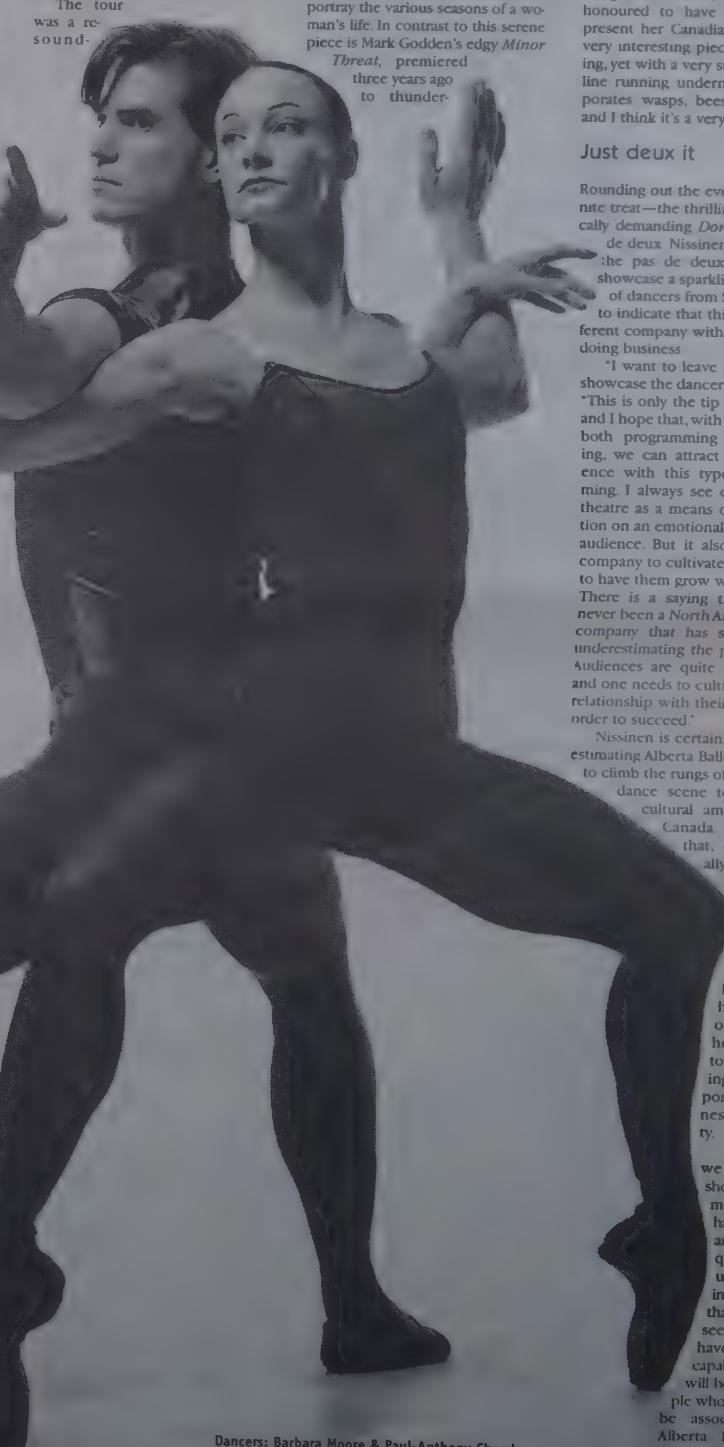
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Dancers: Barbara Moore & Paul-Anthony Chambers
Photo: Trudie Lee Photography

Project Desire:
the mountains
and the plains

Creation/Performance by: Brian Weller & Jeff M.

Flame/Videotape: Tim Polkman

Composer: Eyvind Kang

Lighting Design: Doug Deuchendorf

Sound Design: Mark

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Dancers Kimberly Cook & Kahlil Calder, photo by Trude Le

Is it Art? It's hit and Miz

Miller destined for greater things than this

By AUDREY WEBB

In *Art?*, playwright/performer Rick Miller takes his audience on an exploratory journey of artistic endeavours, challenging us to think about whether popular culture has eliminated "true art" from our lives. Miller drives the show through some familiar territory, providing many good laughs. Unfortunately, he also makes a few wrong turns in his one-man vehicle, steering us through some strange turf.

The show is structured as a lecture on pop culture's viral infestation of the art world. Art expert and Ayn Rand disciple Cornelius Q. Glump is in charge. A humourless fellow, he initially acknowledges the audience as intellectual equals. However, when it becomes apparent to Glump that the gathered crowd is nothing but a bunch of boors, he chastises the audience for contributing to the decline of the civilized world.

Multidisciplinary mimicry

Glump supports his thesis with

examples from the worlds of dance, theatre, visual art, film and music. For each of these categories, Miller has created a comedic monologue to spoof the genre. He brings us a modern dancer wallowing in melodramatic movement. Miller takes us inside the head of a Stratford actor whose inner voice interrupts his concentration on stage. He portrays Bob Ross, the television artist who believes that a few splotches of burnt sienna and cerulean blue can quickly turn any blank canvas into a work of art. To poke fun

at the effect of home video on the world of cinema, Miller has created a European style art-film featuring a can of AlphaGetti. His musical sketch consists of 25 of the world's most annoying voices performing Queen's quasi-classical "Bohemian Rhapsody."

In all of these sketches, Miller shows a strong stage presence, personality and superb skill in physical comedy. He also possesses great comedic energy and a brilliant voice, capable of capturing familiar characters like Bob Dylan and Meatloaf.

Unfortunately, the largest portion of *Art?* is devoted to what Glump feels is pop culture's influence on Broadway. To establish Broadway as a bastion of art is a bit of a stretch to begin with—the

Great White Way is about entertainment, which is not necessarily art. Lampooning a Broadway musical in general might have yielded plenty of comedic mileage, but Miller instead illustrates this portion of Glump's lecture with a specific show, performing *Les Misérables* with all the characters from *The Simpsons*. Miller's talents here were very much wasted.

A Miserable second half

Granted, it's a clever bit, complete with hundreds of Miller's own side illustrations and spot-on imitations of our familiar friends Marge and Homer. The reason Miller's hard work runs into a dead end, however, is that *Les Misérables* is not familiar enough to most audience members. Even for those who may have seen a production of *Les Mis*, the show is not likely to be embedded in their consciousness. For an audience to enjoy a spoofing of any subject, they must possess a great degree of familiarity with the target. Brilliant as Miller's adaptation may be, this bit slowed the show down to what was nearly a screeching halt.

The sheer volume of work Miller has put into this show is extremely impressive and speaks of his creative depth. Miller is a talented performer who appears destined for something greater than *Art?*

Wait Until Dark, my sweet

Play is in the
Forbidden Zone

By ARAXI ARSLANIAN

It occasionally occurs to me how futile theatre reviewing can be. You'll notice I didn't say theatre criticism, which to me implies credentials, academic warblings and a hefty paycheque. [Not to mention a tad more subtlety... —Ed.]

Sure, you do get to see wonderful work for free, and you get to interview erudite artists. You also get to sit through the two hours of

narcissistic crap somebody called a play, and plaster your smily face until it cracks while egocentric dildos drone on about their fabulous method acting.

But those are a snap compared to the third category of plays one has to review: The Forbidden Zone. That's when a production has a combination of merits and flaws that make effective (and, more importantly, witty) theatre review next to impossible. Where pragmatism, objectivity and ethics (things unheard of in my profession) are your only tools. Deciphering questions like "Is it worth my money?", "Will audiences like it?" and the all-addled "Is it art?"

The Festival Place Players have provided one hell of a challenge reviewing their latest fare, *Wait Until Dark*.

A crooked plot

The scene is set in 1960s Greenwich Village. Susie Hendrix (Lisa Newman), recently blinded in an accident, is about to be left alone for the weekend by her hubby Sam for work purposes. Due to an airport mix-up, a doll stuffed full of a fortune of heroin lies somewhere in their apartment. Three ruthless crooks try to manipulate Susie into handing it over. One poses as Mike (John Detka), an old army friend of Sam's. Another enters claiming to be Sgt. Carline (Joe Garreick), an officer investigating a recent homicide in the area. Harry Roat (Ross Crockett) is the third—and most vicious. Roat becomes several characters to blind Susie, toying with her until he thinks she's near the breaking point.

theatre
REVUE
Wait Until Dark •
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First the pragmatics. *Wait Until Dark* is, hands down, one of the best psycho-thrillers in the genre. It's that special magic that makes the threat of violence more terrifying than the violence itself. Frederic Knott's 20-year-old text still sizzles with intensity, its storytelling is magnificent and addictive, and its last few moments hand-wringing. Now if

you can ignore the fact that, in the high-tech '90s, brass knuckles and a switchblade are about as intimidating as being pelted to death by oatmeal, you're sitting pretty.

Function over form

Objectively speaking, there are problems with this show: acting, performance, and production stumbles. Y'see, it's sort of my job to let people know that, but it's also sort of my job to figure out where the gauge for it is. If you want flawless technique, go to the Citadel. If high energy and belief in the work is enough to make you ignore some major glitches, this production has a lot to offer. Lisa Newman, a ubiquitous presence in local community theatre, is an eye-catcher as Susie. You cheer for her from the get-go. Most impressive of all, however, is Ross Crockett as Roat. His icy calm, sensual interpretation rivals any I've seen on the professional stage.

Ethically speaking, it is vitally important to support this show, especially if you're from Sherwood Park. With little more than initiative and an intense love of theatre, the Festival Place Players are reaching out to create an audience. Sure, it ain't Broadway. But it's a damn good place to start.

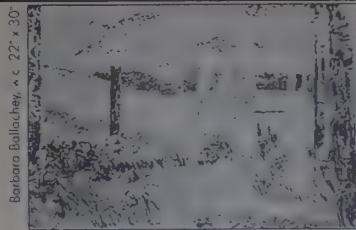
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THE ARTS

Play Speaks about the Prairies

Shadow Theatre
glad to get
Edmonton rights

By KIM MACDONALD

In the midst of a conversation covering the state of theatre to the state of politics, John Hudson pauses to offer some advice: "Be careful what you want to know, because you just might find out."

Hudson has become quite familiar with the concept over the past few weeks, as it is central to the plot of Shadow Theatre's new production, *Speak*, which he directs.

The story centres around James and Sarah, a young couple living in Toronto. "She believes he's having an affair with someone else, and she decides to come out to Saskatchewan, to Regina, to find out about his past—who this person is that she's married," Hudson explains. In the process, she encounters her husband's former boss, Lloyd, now a self-righteous politician whose past is entwined with James'. Be careful what you want to know, indeed.

Hudson is reluctant to reveal more of the story, as mystery and politics are also important aspects of the play which the company bills as a "prairie dry political comedy."

"It's how our past and the things we've done in the past inter-

sect with the present, and how the smallest gesture could be misinterpreted and send events spinning off into another direction," says Hudson.

Who's on first?

It all comes down to choices, and that's the position Hudson found himself in earlier this year when he was picking the shows for this season. The promotional material was ready to go, and he had decided on all but one of the plays—but nothing seemed right for what would be the first show of the year.

"I kept reading plays, saying 'Oh, that was okay, this was okay,' but nothing was really turning my crank," he says. "Everyone in the company was getting quite stressed with me." Then a friend pointed him to *Speak*, and the choice was clear.

"It's such a witty play. I was drawn to it just because it's really intelligently written," Hudson says. "[Playwright] Greg [Nelson] is a real master with text, the way the text turns back on itself, the way things that are said early in the play come back to haunt characters later in the play."

The show has already been produced in Regina and Winnipeg, and was a hit at the Alberta Theatre Projects' 1998 playRites Festival. Productions are also in the works in Ontario and B.C. "We feel very fortunate to be given the rights for Edmonton," Hudson says. "Audiences have been very pleased with it everywhere it's played, and we certainly expect our audiences to really have a great time. We want people to come in and enjoy themselves."

Plus it's Canadian

An added bonus for Hudson was the fact that *Speak* is a Canadian play. "The political element is incredibly relevant to what goes on in Western Canadian politics. The play is set in Regina, but it could just as easily be set in Edmonton," he says. "It's about us. It's about people we know."

Speak also fit well with the company. "The play was picked with John [Sproule] in mind to play the politician," Hudson says. He was also looking for another opportunity to bring Christopher Craddock, who co-wrote and starred in *Hal* at this year's Fringe, back into Shadow Theatre. "When this came up I thought, yeah, this would be a great one for Chris, he'd be able to rock with this." Recent U of A grad Daniela Vlaskalic rounds out the cast. "It's a really talented company," he adds.

With a week remaining before opening night, Hudson, who laughingly tells his actors they're shooting for brilliance in rehearsals, described the show as "uniformly excellent."

"I think [the audience] can expect a really exciting, fun, funny, fascinating evening at the theatre," he says.

Which is exactly what audiences want to know. □

Steinbeck's secret theme revealed

Of Mice and Men an eloquent exploration of isolation

By PAUL MATWYCHUK

John Steinbeck's play *Of Mice and Men* is so efficiently constructed, the events of the plot leading so carefully up towards disaster, that I have to admit I'm a little suspicious of it. The sense of doom that underlies George and Lennie's plan to finally buy their own little farm always reminds me of the kind of scripts people usually sneer at—the ones where the cop gets shot three days before retirement and Goose the fighter pilot dies just when the rest of his happy life is opening up before him.

But Steinbeck also has an enormous love of people, a strong sense of place and a compassionate, observant eye for character—and all those qualities are well served by the Citadel's lovely new production of *Of Mice and Men*. You know the story: George is a migrant farm worker and Lennie is the strong but none-too-swift companion he looks out for. (Or is it the other way around? I can never remember which is which—I have the same problem trying to differentiate Kat and Allie.)

The pair get a backbreaking job bucking barley on a corporate-owned farm. (John Jenkins has designed a beautiful, airy set to represent the workers' bunkhouse.)

Things almost work out perfectly for the them—they almost buy their own farm, but Lennie has two disastrous encounters with Curley, the boss's pugnacious son, and Curley's bored, pretty, flirtatious wife. Hope turns to tragedy.

Tell me about good acting, George

Ashley Wright gives an excellent, unmanured performance as Lennie. His affliction is only sketchily explained in the play, and Wright wisely avoids playing the part so as to suggest any specific "diagnosis" of the character. There are no actorly tricks here, just a sense of Lennie's sweet nature, along with his capacity for unintentional violence. The scene late in the play, for instance, where Lennie guiltily talks to a puppy he's accidentally killed, could easily be mawkish—except there's a startling moment in which Wright, in a fit of helpless anger, hurls the puppy's carcass against the wall.

Craig Erickson, as George, has a harder time of things. He's physically right for the role, with his all-American, Kevin-Bacon-in-*Footloose* good looks, but Steinbeck's common-man dialogue, full of "ain't" s and "no place" s, sits a little unnaturally on his tongue. And it must be difficult to deliver those pretty Steinbeck speeches that give the play a certain dated quality—the ones where the characters stare off into the middle distance and start lyrically describing their humble, homespun philosophies.

That said, however, he and

Wright have a terrific, natural chemistry together. Erickson does a good job of suggesting how George's affection for Lennie is mixed with a deep exasperation. And he performs the play's key scenes—the "tell me about the rabbits" bit and the tragic finale—perfectly.

And your little dog, too

The standout in the supporting cast is Stan Lesk as Candy, the aging farmhand. It's hard *not* to get a reaction from this part—there's even a scene where the poor guy's beloved dog gets shot, for crying out loud—but Lesk plays it honestly. And he displays a real, shocking bitterness when he reprimands Curley's dead wife, who has inadvertently ruined his last, best hope for a happy life.

Gene Pyrz makes a good Curley—I mean it as a compliment when I say that you dislike this guy from the moment he sets foot onstage. And Anthony Santiago makes a strong impression as Crooks, the crippled, alienated black farmhand who lives segregated from the rest of the workers in a small, bare room in the barn.

It hadn't occurred to me until after seeing this production just how many lonely, bitter characters there were in this play. Many of them are physically damaged in some way; almost all are emotionally isolated. *Of Mice and Men* has the reputation of being about the power of friendship, and it is, in part—but director Dennis Garneau has sensitively exposed the play's sad, secret theme. There's a golden glow to the sets and the lighting here, but it illuminates a cold and lonely world. □

Impostors misses the Marx

Tucci's far too tedious

By RUSSELL MULVEY

It's difficult to say anything negative about this film. Not that it's a great film by any means, but it just seems to have such good intentions, such good feelings that any short falls are easily ignored.

The Impostors is the latest film from Stanley Tucci, an actor who is probably best known for his evil villain role on the first season of TV's *Murder One*, a few years ago. In 1996, Tucci became well known in film critic circles with the release of *Big Night*, a film in which he not only starred but also co-wrote and co-directed. *Big Night* is a flawless film, well worth renting on video.

The Impostors is not a flawless film, and that may very well have to do with the fact that Tucci wrote and directed it all by himself. We won't know until his next film.

What about Karl?

The biggest problem with *The Impostors* is the tedium. Or to be



The Impostors •
Garneau • Opens
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more exact, the occasional tedium that happens when the physical comedy just plays for a little too long. It's not really slapstick, slapstick being physical comedy for the sake of physical comedy. This is stuff that's supposed to advance the story and to be fair it does advance it—usually, eventually, finally.

On the surface, *The Impostors* plays like some sort of homage to a Marx Brothers movie. Think *Horse Feathers* or *Animal Crackers* (but not *Duck Soup* or *Night At The Opera*)

without the musical interludes, without the slapstick comedy and without the Marx Brothers. Especially without Groucho Marx and his penchant for subtly intellectual anti-establishment word play.

The dialogue in *The Impostors* is somehow not up to what the film seems to have set for itself. Not that it's bad, just that there is a sense that everyone involved seems to think that the words are all particularly clever.

Hungry to act

What *The Impostors* really is, is a tribute to all the actors out there who just want to ham it up and have a good time and try—try

really, really hard—to be entertaining. And, you know, *The Impostors* is entertaining.

Tucci and Oliver Platt (*Bulworth*) play a couple of starving actors named Arthur and Maurice who are looking to get a break. What they end up getting are a couple of free tickets to a performance of *Hamlet* starring Jeremy Burton, played by Alfred Molina (*Species*). Burton is a horrible actor and a worse person. Fleeting from his wrath, Arthur and Maurice become stowaways on a cruise ship, the very ship on which the actor is taking his vacation. The two of them are befriended by Lili Taylor (*Ransom*), cast against type as an ingenue, and they take it upon themselves to prevent the ship from being blown up, among other things. The other things involve a couple of con artists trying to defraud a sheik and a rich widow, a suicidal lounge singer named Happy Franks played by the ubiquitous Steve Buscemi (*Fargo*), and about a half dozen more things.

Both Tucci and Platt are very good. The two of them are old friends and that connection seems to come through in *The Impostors*, a movie that may not be great, and leaves you feeling that greatness is overrated. ♦

Amateur theatre can be this good

By ARAXI ARSLANIAN

As a man of the world, George E. Walker may be a few bricks shy of a full load—but he sure writes kick-ass dialogue. Walterdale patrons get an all-time treat with the current mounting of Walker's *Better Living*.

To be perfectly frank, I'm not a patron of community theatre by choice. Often it's a bunch of secretaries and bank-loan managers taking a crack at a little Tennessee Williams. And often, it's not a pretty thing to see. Yes, it's a wonderful thing that people love theatre so much they want to do it at the amateur level on top of doing their day jobs. But sometimes, despite the best intentions of said participants, it's a little hard on the bowels.

Not that I'm a snob. I know perfectly well how a so-called "trained professional," resplendent with his or her laminated Equity card, can turn *Cat on a Hot Tin Roof* into *Please-Someone-Put-That-Thing-Out-Of-Its Misery*. Lord, do I know.

Not just for geriatrics

And the audiences are all the same anyway. Thanks to the bedroom adventures of Ma and Pa Post-World War II, it's a sea of blue hair and denture cream (all respect to our seasoned citizens, of course), which means we poor twenty-somethings haven't a thing to connect with. Or a pension plan. Freedom 55 bastards.

But ah, sweet indulgence. For not only is the cast of *Better Living* across-the-board stellar (almost), George E. Walker's text is spicily modern despite its 1986

best-before date.

It's east-end Toronto. In between sketchy garbage pickups and graffiti, teen lovers Gail (Jessica Carmichael) and Junior (Mike Thompson) are doing the best they can. Mom Nora (Blair Wensley) is obsessed with tunneling under the house to create an underground romper room. Eternal-victim middle-daughter Marianne (Amy Berger)

is home for a nice relaxing mental breakdown. Überwoman/older sister Elizabeth (Janine Odishaw) is juggling her family's mania as well as fundraising for her political campaign.

But that domestic bliss is shattered when Uncle Jack (Andy Northrup) gets a phone call.

Tom (Don Malena), the monstrous father of Nora's three girls, wants to come home. Confusing, since Jack and Nora had him killed years earlier.

Incredible casting

Thanks to director Matt Kowalchuk's incredible casting, *Better Living* is a remarkable piece of work by any standards. Andy Northrup has a tough gig playing Jack, a Jack Daniels-drinking-chain-smoking/brother-in-law-snuffing priest who's lost his faith. Northrup plays Jack with a cloak of black humour that would make Walker proud. Another stand-out is Jessica Carmichael as the not-quite-delinquent Gail. She takes the audience through Gail's head emotional highs and lows (and some stupefying temper tantrums) with skill that definitely could not belong to one so young. Carmichael is poised to take on Canada's theatre scene with a vengeance.

The absolute star of this show, however, is Wensley. Her spot-on comic timing, addictive stage presence and undeniable gift for the absurd anchors the matriarch of this highly volatile household.

The comedic ball isn't dropped once. Most astonishing of all is the ease with which these actors dance the line between the horrific and the hilarious. There is a lot of darkness to this sophisticated play, but it's entirely approachable. Herein lies the genius of George E. Walker. He connects us with his characters so completely, we ride through their most hellish moments right along with them—and laugh. ♦

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MAD MAX - BEYOND THUNDERDOME

In the science-fiction of the '80s, and the '90s for that matter, it seemed like the apocalypse had fallen out of fashion. The fall of the Berlin Wall in 1989, and the gradual end of the Cold War, meant that we really no longer saw the atomic blasts that we used to see in movies of the '50s and the '60s. Now it is more as we see in *Mad Max - Beyond Thunderdome* — a gradual decline into economic chaos in the world of the desert. The other possibility is that we end up in a future that is ultra-technological. A future dystopia like we see in a movie like *Demolition Man*. Or, we could end up with something like we get in *Water World*, where we have a Mad Maxian-like character. But none of the thematic depth that the *Mad Max* movie provides, and rather a string of adventures strung together with a plot. They are like bad imitations of the *Mad Max* milieu, and that's a tribute to how popular it really was. The movie itself tends to lend itself to these themes when people use it properly. *Mad Max - Beyond Thunderdome* is a movie with a message that lasts beyond the nuclear threat.

Mel Gibson made his reputation on genre movies like *Mad Max - Beyond Thunderdome*. Who would have figured that something like *Mad Max* would become a box office sensation in Australia, or anywhere, for that matter, but it did. Suddenly Mel found himself earning a reputation playing the man who has great loss — the man grieved with grief. We see it in a movie like *Mad Max*. We also see it in something like *Lethal Weapon*, where Martin Riggs is a suicidal cop who has lost his wife. It seems like a natural leap for him to do something like *Hamlet*. Everybody wondered what the connection was there. Why would Gibson play it? Well, it was part of his established screen persona. So, we have Mel Gibson making his reputation on genre pictures, and then going on to become a well-respected director. After seeing him in *Mad Max* it almost doesn't make sense.

Where, exactly, does this movie fit in terms of the series of *Mad Max* movies. Well, it doesn't really fit at all, well in terms of plots development and a continuing story thread, but it does have a lot of the same themes that we find in some of the earlier movies — people trying to build (or rebuild perhaps) some semblance of civilization. There is more extensive development of civilization at this point. That is about the only difference. There is a little less carnage in terms of car crashes and car chases. We go for a bit more of a balanced story line for precisely that reason. Many people prefer *Road Warrior* — it has more of that carnage. This movie is more polished and more sentimental. So, again, *Road Warrior* is crueler. A lot of people seem to prefer that. The fact is, though, that George Miller still manages to give this movie an Australian flavour. Even though it looks glossier and more American, it still has a fairly strong Australian flavour.

With this third instalment in the *Mad Max* trilogy, we have George Miller back as the co-screen writer, co-director, and helping in the production of the movie. In any other circle, we would consider someone like George Miller a film auteur, but since he makes genre pictures, he is just a genre film-maker. We see here that he still has a few things to say about capitalism, but there is a lot more detailed examination of the vision of power and labour in this micro-cosmic society.

It doesn't take too long in this movie before we start to realize that it is an allegory. It is an allegory with a sense of humour — we have pig droppings as the main fuel for the future civilisation. Trade has finally become the only law that really matters. Capitalism has finally won, it seems. "Bust a deal, face the wheel" is a kind of advance version of *The Wheel of Fortune*, and game show justice, really. Then there is the Thunderdome as a kind of Cold War remnant, where you have two people facing off, and where only one can survive. Luck seems to be the only factor in this form of future justice. So, this is what is finally left, and Max can't live in this sort of world. He can't kill the boy-faced man. He has to break his agreement and end up in a sort of exile as a result. Under somebody like "Auntie", Bartertown is simply a remaking of the old world order, and with it's underworld of slavery this world is all too familiar to us.

What we have in this movie that separates it, at least somewhat, from the previous two in this series is a society of innocents — children. A group of children that has gradually become a tribe of hunter gatherers. They have a fuzzy world tradition which is a nice way of saying that they get things wrong a lot. They don't really have a full understanding of their past. The funny thing is, it is eerie that in some ways they get it right. The hat with the wings on it flies up in the wind that comes up just at the right moment. And the fact that Walker and Mad Max do bear a striking resemblance to one another. There is the record that tells them "I'm going home, I'm going home." They have had it all this time but never realised it. The children, along with the knowledge of technology, are the real future of the human race, not a place like Bartertown.

No myth, either ancient or modern, would be complete or fun if you didn't have the traditional trickster character. There are plenty of tricksters here. In this case you have the gyro-captain. He is the one that gets Max into all of the trouble in the first place. And, on another level, Max is also a kind of trickster. He is the one that finally brings down Bartertown, crumbling to its knees. But, in another sense, you can also see Max from a different mythic point of view — the Christian myth. In a sense, Max is the second coming of Captain Walker. He is the hero who must sacrifice himself again so that others can live, despite the fact that he gets left behind. We have the desert treks with the similarities to the Christian myths. And, finally, myths aside, is Max's driving skills. The famed, one-great skill of the hero is what saves the day and brings this story to its conclusion. Miller even recognised after doing the first *Mad Max* movie, and hearing comments that people made, that somehow these stories were registering on a mythic level. He came to acknowledge that, and I would argue that perhaps these stories work at that subconscious level for everyone in the audience, with these images that we see and don't immediately recognise why they are so familiar.

Television award winners from the subway to the farm

Chance encounters, child abuse among themes

By CHRIS TENOVE

Can anything but evil come from a shmoosfest of the international television community? Apparently yes. While shadowy figures undoubtedly met at the Banff Television Festival to plot the publum-ization of our collective mind, a panel of judges selected examples of that near-oxymoron: good TV. And those award winners, to be shown on big screens across Canada as the Best of Banff, are surprisingly good. Here are two examples.

In 1995, HBO invited New Yorkers to send in their stories of life on the New York City subway—over 1,000 people responded. So begins *Subway Stories: Tales from the Underground*, the winning made-for-TV movie. Over the next 82 minutes, we get 10 short films inspired by these stories, each with a different cast and director, and all of them situated entirely in the alter-reality that is the New York subway.

Ten fully realized shorts in 82 minutes means that they're packed in together like Friday commuters at rush hour. And along with the jostling mass of extras, there are quite a few familiar names and faces: Abel Ferrara, Jonathan and Ted Demme each direct a segment. Denis Leary pops up as a one-legged Vietnam vet trying to shake a few coins loose from passengers. Jerry Stiller (George Costanza's dad on *Seinfeld*) is an itinerant financial guru. Rosie Perez, Gregory Hines, Lily Taylor, Anne Heche and a host of other faces you'll recognize from small or big screens each take a ride through the program. It seems that just as you settle into one set of characters, the ride is over and you're forced into another car. Disorienting? At times. Evocative of the subway experience? Definitely.

Intersections can be wild

But one quality ties these stories together. In the subway, there are random intersections of people that simply wouldn't have occurred in the "upper world." This phenomenon of chance encounters is best expressed by Layla (Mercedes Ruehl) in the otherwise unimpressive segment "Underground": "You know what I like about the subway. It's underground. It's like there's a whole different world down here. You have to descend to get into it. When I come down here I almost always meet someone I can connect with."

And these connections can be wild. In "Love on the A Train," Rosie Perez becomes sexually attracted to a frequent commuter, but only when he is at a particular pole. (Believe me, the random and gentle rocking of the LRT will take on entirely new meaning.) In "Sax Cantor Riff," a sax-playing busker in Church Station links the song of a grieving woman to the joyous hymn of an Orthodox Jew.

The most moving connection, however, comes in the final segment of the collection "Manhattan Miracle" begins with a well-dressed man (Gregory Hines) listening to orchestral music on his Walkman while he waits for a train. Although he is aware of the scene around him, the music seals him off from any participation. Then across the tracks he spots a pregnant woman (Anne Heche), obviously distraught and in pain, as she petitions strangers for some kind of help. Rebuffed, she takes off her shoes, puts her feet

at the edge of the concrete ledge above the tracks, and looks expectantly in the direction the train will come from. At that instant the man realizes that she means to throw herself onto the tracks. He tears off his earphones and the music is replaced by the crashing arrival of a train, and we wait with him to see if the woman has jumped. The scenes that follow show the rebirth of a man's spirit despite the numbing effect of the subway. And it all happens in the time it would take to ride from the University to Bay Station.

Although not every short has the payoff of "Manhattan Miracle," *Subway Stories* is an interesting concept. Not only does the program explore a bizarre and unnatural environment, it also reveals flashes of the all-too-human passengers who pass through it. Without a doubt, it's good TV.

A children's program?

After spelunking in the metropolitan underground of *Subway Stories*, I was expecting lighter fare from the winner of the Best Children's Program. But *The Tale of Teeka*, a made-in-Quebec show about a boy and his pet goose, turned out to be much, much darker.

I've had movies turn on me before: when I first hit the play button to watch *Deliverance*, I had it pegged as an uplifting drama about a small-town preacher. But *The Tale of Teeka* is a kid's show about a pet goose, for crying out loud. I was thinking something along the lines of *Babe*, but with less slaughterhouse angst.

My suspicions were raised when the young Maurice (Maxime Desbiens Tremblay) stood in a thunderstorm and cried out for the lightning god Bulamutamummo (that's my best guess as to the spelling) to demolish his house. Okay, kids can be weird. But I knew we were in dark territory when the narrator commented, "I had the solemn look I saved for special occasions, like when I set ants on fire in a cardboard box, or when I tore the wings off butterflies."

Bulamutamummo's lightning doesn't strike the house down. Instead, Maurice receives a severe beating from his abusive parents, and that is the focus of this movie: the effect of repeated physical abuse on a young boy.

The show begins when the middle-aged Maurice (Brent Carver) learns that his father, like his mother, has died of cancer. Maurice returns to his childhood farm, and the sight triggers the remembrance of a terrifying period in his



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Oct. 23

life. Interestingly, the flashbacks are told from the perspective of a goose—soon to be named Teeka—whose curiosity inadvertently saves her from a trip to the market.

From goose's perspective (and she is a well-spoken guide), the young Maurice is an exceedingly complex character. At times, the boy is joyful and loving, giving Teeka her first-ever back rub and sharing his imaginative world drawn from *Tarzan* comic books. But with a chance incident he can turn to rage and violence. (A comparison to Kathy Bates in *Misery* is not entirely inapt.) From his treatment of his pet goose, we deduce how Maurice has been treated by his own parents, and it's a horrifying revelation.

Child abuse story hard to watch

Part of the reason I found this story so menacing was that, in the back of my mind, I kept thinking: this is meant for children? Despite moments of goose-induced silliness, Tim Southam directed a program that is hard to watch. The show dips into Steven King-esque creepiness when young Maurice sings a monotone little ditty, and the penultimate scene is downright chilling.

The Tale of Teeka unflinchingly examines a difficult subject, and its approach is imaginative and well-executed. You can't help identifying with Maurice, and you can't brush off the gravity of his situation. Without a doubt it's a good program. Is it a good children's program? Not unless we're talking PG-13, and don't expect to walk out of the theatre whistling. ☺

VUE
Edmonton's News and Entertainment Weekly
Snowzone
November 12, 1998
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<http://vue.ab.ca>

Flatworld well-rounded

TV allegory shows the Flipside

By NICOLA SIMPSON

Flatworld's main characters are two-dimensional cardboard cutouts.

Literally.

And what a joy they are. They live in a world where fishbowls are hung on picture hooks on the wall and getting your foot stuck in the elevator isn't as bad as being chased by a staple gun-wielding policeman.

When road worker Matt Phlatt accidentally snips an underground television cable, he releases a black-and-white Keystone-esque bank robber into "real life." After Matt and the thief get their bags mixed up, they lead each other and the police on a merry chase.

Jumping in and out of *Flipside*, a parallel universe hidden in puddles like something out of Mary Poppins, Matt soon discovers he can change his environment with a simple flick of his television remote.

Surfing from one TV genre to the next and aided by his trusty cat and fish, Matt wanders through the desert and the golf course, chased by sharks and polar bears. (Thank God he never jumped into *Ally McBeal*, or he might have discovered a different kind of terror.)

The combination of model and paper doll (for lack of a better term) animation here is delightfully entertaining, but it goes deeper than sheer ingenuity.

When fact is fiction and TV reality

This TV world is a three-dimensional one, where vicious dogs cannot be crippled by being crumpled into a ball and bank managers cannot be immobilized against the wall with a bit of duct tape. The TV world is "real." It's exciting and dangerous; and it feels more familiar than Matt's world, where you can

hide by just turning sideways.

The statement that *Flatworld* makes about society's dependence on television and our belief in the "reality" of programs on the tube is subtle and fun, not preachy at all. One gets the feeling that the creators of Matt and his motley crew really love the idiot box, and this program pokes fun at their own taste for cheesy TV westerns and basketball.

We're warned at the beginning of the show that "Some planets are round... Others are not." After watching *Flatworld*, I'm not even sure if the earth is round.

It's the little touches in the program that make it wonderful. A brilliantly funny car chase, the huge pair of scissors that Matt uses in his "road work," the *High Noon* scene with remote controls instead of guns and the recycling plant/car factory all tickle the fancy and stimulate the imagination.

Take a pill, Papa Smurf

Matt's fat but perpetually hungry cat and sneering, malevolent fish are the stars of *Flatworld*. Their sniping and strife makes *Pinocchio's* Figaro and Cleo look like Smurfs on Valium (though that might be fun to watch anyway), and they steal the show, if not the thief's loot. The cat, after getting hold of a remote, outsmarts the robber in a scene reminiscent of the showdown between Merlin and Madame Mim in Disney's *The Sword in the Stone*. The allusions to all these movies and television shows is a sign of both the intelligence of the program and the writers' realization that true originality is rarely seen in today's derivative popular culture.

Writers Daniel Greaves (who also directed) and Patrick Veale deserve all the praise they get for this inventive program, which was named Best Animation Program at the 1998 Banff Television Festival. Here's hoping it becomes another *Wallace and Gromit* and delivers another few episodes. ☺

Child-abuse documentary chilling

Innocence Lost
takes on American legal systems

By NICOLA SIMPSON

Out of the mouths of babes comes the truth, or so we're supposed to believe. The truth becomes a little murky in *Innocence Lost—The Plea*, one of the award-winners at the 1998 Banff Television Festival showing this Saturday at Metro Cinema.

Though the events under examination in this *Frontline* documentary (which aired on a Boston PBS station) are almost a decade old, the story of how a community was changed by allegations of child sexual abuse in a small-town daycare remains disturbingly compelling.

The facts alone are almost unbelievable. In late 1988, the Little Rascals daycare in Edenton, North Carolina became the focus of an investigation after a personal conflict between the owners, Bob and Betsy Kelly, and the mother of one of the children. Over the next few years, seven men and women (including the Kellys) were arrested on 429 separate counts of child sexual abuse, involving over 100 children.

All proclaim their innocence.

Shocking charges

The accused were mostly employees of the daycare with young children of their own. The charges

were graphic and obscene, involving lewd acts, rape and sodomy with a variety of implements (including knives). In a town with one main street, it's hard to believe that so much depravity could be overlooked. Too hard to believe.

Bob Kelly's trial came first. After a parade of 100 witnesses over eight months, Kelly was convicted on 99 of 100 counts and sentenced to 12 consecutive life terms. The mind-boggling part of the case is the complete lack of conclusive physical or medical evidence and witnesses, due to the loss of all police interviews and case notes.

Despite testimony that spaceships and "killing babies" were involved in the abuse, the future of the defendants depended on the word of the children (aged between two and five) when the alleged crimes occurred. The only problem is that it took police and state psychiatrists over eight months to coax these allegations from the little rascals.

Whodunnit?

Innocence Lost—The Plea feels more like a whodunit than a documentary. Surely the police investigation will be—well, investigated. Surely the linchpin in the state's case will fall apart. Surely conclusive evidence will be discovered. It never happens, and the viewer is left distrustful of the American justice system and with a feeling of uneasiness that not even the best episode of *Law and Order* can evoke.

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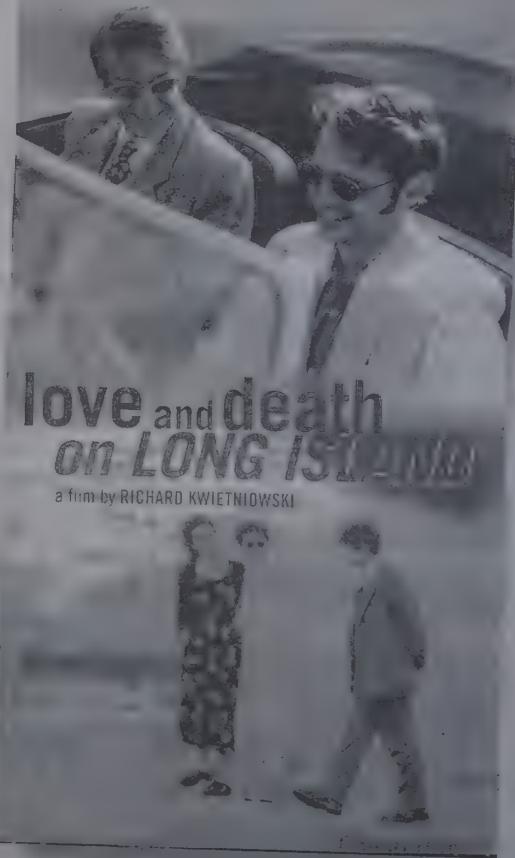
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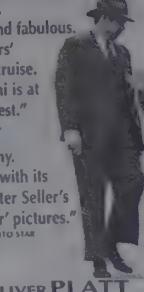
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"In 'The Impostors', actor, writer, and director Stanley Tucci struts his comic stuff way out..."

Karen Durbin, MIRAMAX

FILM

a MINUTE at the MOVIES

by Todd James

ANTZ The big screen will soon be covered in animated creepy crawlies—Disney's *A Bug's Life* slithers into theaters soon but *Antz*, from Dreamworks pictures, is the first to march into the box office featuring a lineup of voice-over talent that should easily life 10 times its weight in box office receipts. Woody Allen essentially plays himself as the lead voice of Z, a lowly worker ant among millions, who's determined not to conform to the rigid ant colony system. With help from his best friend, a soldier ant with voice provided by Sylvester Stallone, Z will lead a revolution in the colony and attract the attention of Princess Bala (Sharon Stone). Z will lead the princess outside the colony away from a power-mad general (Gene Hackman), on a search for the fabled insectopia. A script that's adult-oriented, clever and funny are the reasons that such an impressive lineup of actors, including Christopher Walken, Ann Bancroft and others, eagerly contributed. Computer animation that makes *Toy Story* look antiquated, and characters that jump off the screen, gives *Antz* plenty of legs. **PG**

BELOVED Oprah Winfrey may tell her vast television audience that this movie, based on the Pulitzer Prize-winning novel by Toni Morrison, deserves an Oscar, but I'm guessing—even hoping—that this bloated production from Jonathan Demme will be quickly forgotten come voting time. Winfrey plays Sethe, a runaway slave in 1873 who has built a life for herself and her daughter Denver (Kimberly Elise) in rural Ohio. But memories of her horrific life as a slave in Kentucky and the murder of her infant daughter continually haunt her. When I say haunt, I'm speaking literally. The ghost of the baby takes human form and rejoins its mother. The gurgling, slobering newcomer known only as Beloved has a shattering effect on Sethe, her daughter and a fellow former slave (played by Danny Glover) who has come to live with and love Sethe. Confusing, creepy, overacted, overwritten and overdirected, the emotional impact one would expect from such a highly touted film is sadly nonexistent. **PG**

HOLY MAN Eddie Murphy puts his streak of family-oriented hits on the line—and comes up with snake eyes. Murphy plays a mysterious holy man

known only as G. While wandering along a Los Angeles freeway, he meets Ricky (Jeff Goldblum), a top executive with the fledgling Good Buy Shopping Network, and Kate, the channel's media analyst, played by Kelly Preston. Inexplicably, G takes to them both and is soon hawking a variety of products on their network. Naturally, G's "spirituality" hits a nerve with viewers, and as he becomes a household legend, profits soar—but at whose expense? Murphy's act is toned down, but meekness is not an attractive—or believable—trait on him; he rarely gets the chance to open up here. Goldblum does what he always does, but his character is fraught with problems, many of which add needless clutter, like a growing affection for Kate. Other additional storylines include Goldblum's boss (Robert Loggia) expecting profits no matter what, and an ambitious rival who will use any means to discredit Ricky. Director Stephen Herek employs awkward and frustratingly slow pacing, and save for the occasional snicker, *Holy Man* is about as funny as a Sunday sermon. **PG**

LOLITA Adrian Lyne's adaptation of Vladimir Nabokov's classic novel loses none of the wit, comedy, passion, or tragedy of this controversial story of forbidden love explored. Jeremy Irons is possibly the only actor who could convincingly portray Humbert Humbert, a distinguished European professor of French literature, who is still haunted by his first adolescent love. His attempts to satisfy a burning desire and fantasy to find his first true love comes to fruition when, on a trip to America, he meets Lolita (Dominique Swain) at a home where he's boarding. Lolita's mother (Melanie Griffith) is a woman Humbert finds monotonously unattractive but to win the love of Lolita, he marries her nonetheless. Twists of fate will allow Humbert to seemingly capture Lolita's affection, but while alone together on a cross country trip, Humbert will quickly discover what a never-ending torment he has created for himself, as Lolita uses her power to manipulate him with agonizing results. All temptations to update the novel, set in the '40s, were thankfully resisted. It's not only a story of forbidden love but the wild enthusiasm of a generation about to explode. Lyne's attention to detail is staggering from the look of rural America and the music that pep-

pers the film, to the rigid morals of the times that fuel Humbert's frustration and obsession. It's a B rating in Alberta is hardly warranted: Lyne takes great pains to maintain the eroticism of the novel but it's done tastefully while never sacrificing the film's passion and edge. Dominique Swain, who was 15 when the film was made two years ago, is remarkable and it's hard to imagine any other actor beside Irina in this role. **PG**

PRACTICAL MAGIC The spell cast by Sandra Bullock and Nicole Kidman in *Practical Magic* isn't strong enough to levitate this predictable story of two sisters with supernatural powers and everyday problems with the men in their lives. Bullock and Kidman play Sally and Gillian Owens, two neighbourhood witches labouring under a 100-year-old family curse that dooms any man who falls in love with an Owens woman to certain death. Sally (Bullock) has chosen to deny her broom-straddling heritage for a mundane life as a single mother. Gillian (Kidman) wears her black hat with pride and flaunts her mischievous free spirit. Stockard Channing and Dianne Weist play Sally and Gillian's ageless aunts, the keepers of the Owens family's big book of magic spells. But even the aunts' most potent potion can't keep one of Gillian's abrasive suitors (Goran Visnjic) from causing harm. When matters are taken into Gillian's and Sally's inexperienced witch hands, the suspicions of a detective (played by Aidan Quinn) are aroused. A touch of comedy, a dash of romance and some campy special effects for the requisite chills in a movie about witches are thrown into this simmering cauldron. Unfortunately, the mixture never boils. Kidman and Bullock work well together but the story, which is less about witches than the bond between sisters, may have worked better in a different setting. Against the backdrop of spells and spirits, the movie seems to lose power. Stronger dialogue, a tighter story and even a touch of eye of newt could have punched up this witches' brew. **PG**

THE MIGHTY There is already an Oscar buzz about Sharon Stone's performance in this sweet story of friendship—ignore it. This movie belongs to its young stars Kieran Culkin (yes, Macaulay's brother) and Eden Henson. Eden plays Max, who, big for his age, is ridiculed and persecuted by the school's toughs for his massive size and minuscule brain power. When Kevin (Macaulay), a sickly egghead in leg braces, moves in next door, a not-quite-instant friendship is formed. After tutoring Max and inspiring him with stories of King Arthur and his Knights of the Round Table, the two become inseparable. By hoisting Kevin onto his massive shoulders, Max becomes Kevin's gentle giant

his brainpower. It's a combination that's nearly unbeatable—and necessary when the two do battle with Max's father, a vicious and violent man who finds Max upon his release from prison. This is a story of outcasts and friendship that deftly avoids syrupy sentiment. Culkin and Henson's remarkable screen chemistry is heartwarming. Based on the novel by Rodman Philbrick, the movie is funny, enlightening and inspiring. Stone, as Kevin's mother, is good, but her role is limited. The rest of the cast deserves at least as much attention, including Harry Dean Stanton and Gena Rowlands as Max's grandparents and Gillian Anderson as a fair damsel in distress. **PG**

VUE Ratings

- * Awful
- Bad
- Poor
- Good
- Very Good
- ★★★★ Excellent

Todd James hosts *A Minute at the Movies*, on ITV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

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THE MIGHTY

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BELOVED

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BRIDE OF CHUCKY

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APT PUPIL

Daily 7:00 9:45 Mat Sat Sun 1:30 4:15 PM

RUSH HOUR

Daily 12:30 2:40 7:50 PM. Violent scenes, coarse language

URBAN LEGEND

Daily 1:20 4:40 7:50 PM. Gore violence

WHAT DREAMS MAY COME

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ANTZ

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PRACTICAL MAGIC

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MASK OF ZORRO

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NIGHT

Daily 9:15 PM. Violent scenes

SAVING PRIVATE RYAN

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URBAN LEGEND

Daily 7:10 9:15 Mat Sat Sun 12:30 3:00 PM. Gore violence

BRIDE OF CHUCKY

Daily 7:50 9:50 Mat Sat Sun 1:30 4:20 PM. Violent scenes, suggestive scenes throughout

MASK OF ZORRO

Daily 4:00 6:00 Mat Sat Sun 12:40 3:40 PM. Violent scenes

NIGHT

Daily 9:15 PM. Violent scenes

SAVING PRIVATE RYAN

Daily 8:00 Mat Sat Sun 2:00 2:00 PM. Graphic war violence. Presented in Digital Theatre Sound

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Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Sun-Thu 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

Unheaddoff Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$

Urban Lounge For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort-9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-

sample some of the best Jambalaya and Gumbo in the province. \$\$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

CANADIAN

Applebee's (13006 - 50 St., 475-6100 & 10338 - 109 St., 421-1600) Their diverse, 60 item menu is revised twice a year and is tailored to local tastes. Appeals to all ages. \$\$

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0353) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$

High Level Diner (10912 - 88 Ave., 433 - 0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$\$

Howlin' Wolf's (10331 - 82 Ave.) Featuring fantastic wraps and sandwiches, and daily lunch specials. Free parking in the Commercial Hotel's lot after 8 pm. When the lights go down, come howl at the Wolf! \$

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or night light gatherings.

John's Cafe on 124 Street (10337-124 St., 482-1271) Featuring a wide selection for breakfast, lunch, and dinner. Watch for fantastic daily specials. \$

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Mayfield Grill (Mayfield Inn, 109 Ave., Mayfield Rd., 930-4062) West End's finest grilled meats and seafoods. Open kitchen. Comfortable atmosphere. Extensive selection of rare wines. \$

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home-made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but home cooking without the frills. \$

Second Cup (Whyte Avenue 10402 - 82 Ave., 439-8097)

CAJUN
Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to



LOVE THE SAMOSAS FROM MR. SAMOSA'S? Now you can get your fill of samosas and other creative East Indian Cuisine from the new Mr. Samosa restaurant in the Jasper Gates Shopping Centre (14981 Stony Plain Road). They've just opened, so give them a try and let us know what you think.

THE SOUP MAN COMETH. Inspired by the Seinfeld episode about "The Soup Nazi," North America's newest franchise is opening in West Edmonton Mall on October 31. To celebrate, The Soup Man invites Edmontonians to enter a best lookalike contest on Saturday, October 31 at 12:00 noon. Winners will receive prizes including—what else—soup for a year. Soup Man ingredients are all natural and have no artificial flavourings, additives or preservatives, plus they're low in fat.

TEA FOR TWO? Or how about 14th Doris Chu of Sino Tea Specialists at 15525 Stony Plain Road offers 14 varieties of natural teas, all of which feature a unique herbal benefit. Some include Lung Ching (dragon well), a kind of green tea rich in Vitamin C and chlorophyll, and Lai Chee (a kind of fruit) which is a fruity black tea which is said to be a joyful beverage for a party.

Information for Quick Bites is welcome just fax us to 426-2889 or e-mail us at quickbites@vive.ca.

Secrets Bar & Grill (10249-107 St., 990-1818) Homemade food in a cozy atmosphere. Daily lunch and dinner specials, and brunch on the weekends. \$ Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes & pizza, stir-fries, pasta and more. \$\$

Unheaddoff Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. \$\$\$

Urban Lounge For lunch, dinner or late night fare, experience wholesome home-made 1/2 pound burgers, healthy gourmet salads, or a generous portion of seafood or pasta. Remarkable service at affordable prices in a unique atmosphere. Saturday afternoons enjoy the smooth sounds of our Jazz trio while you dine. \$

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Zac's Place Cafe and Pub (Fort-9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-

Mocca Mandarino

A velvety medley of espresso, rich chocolate and orange under a cloud of foamed milk sprinkled with tangy orange zest.

Whyte Avenue 10402 - 82 Ave.
439-8097

SECOND CUP COFFEE CO.

Restaurants

LEGEND	
\$	Up to \$10 per*
\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up

* Price per person, before tax & tip

day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$.

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakoras, biryani, tandoori. Catering for all occasions. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$\$

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

Syakti Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$

Yannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town.

Fax your FREE listing
to 426-2889

\$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$ - \$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself who breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. \$\$\$ *

Rigoletto's Cafe (10044-101A Ave., 429-0701) Italian/continental spot on Rice Howard Way - lunch, dinner or late snacks. \$

Shecky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call a head for reservations.

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

Zenari's on 1st (10117-101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$

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DISH

PAstry Shop

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

Miami Pizza (84240198 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. \$

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$\$\$

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$\$

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in

boozt of the week

1996 Seaview Cabernet—This is a huge wine with a full flavour of intense fruits and a touch of oak. Although it will get better with age, this wine is eminently drinkable right now—and at a price of \$13.25, you'll be happy to uncork it regularly. (Brody McIntyre)



Internet a veritable Web of food

By JENNIFER COCKRALL-KING

I'M AN INCURABLE food magazine junkie. I have very few cookbooks (another financially crippling affliction), but I have piles of food magazines all around the house. And despite the numerous publications available, there are only a few which can convince me to part with a \$5 bill.

So at times, during the lull between issues, I have turned to the Internet for a food fix. This type of desperation has led me to the most pointless food websites around; luck, or the other hand, has landed me at interesting, weird and (most amazingly) useful websites. The following have earned bookmark status on my browser.

Once a week, I like to check out the food pages from the big North American daily newspapers. Unfortunately, Canadian dailies don't invest much effort on their food sections, so I usually just hop over to The Globe and Mail's food page at <www.theglobeandmail.com> to see who Joanne Kates has a bone to pick with. You'll find Kates's thoughts in her Saturday column in the "Focus" section of their website. I never miss Angela Murrill's weekly food articles for Vancouver's Georgia Straight. This week, she reviewed a new cookbook by eight Vancouver women chefs, called The Girls Who Dish. Find her at <bcyellowpages.com/cs/owa/food>.

I turn to The Chicago Tribune and The New York Times for their consistently good articles on up-to-the-minute food topics. The Tribune, at <www.chicagotribune.com/leisure/goodeating/>, usually has a dozen or so articles on diverse food topics. This week, an article called "Future Food" caught my attention. It's about foods and trends, such as glow-in-the-dark foods or "grocerants" (like Sunterra, a grocer and restaurant in

Edmonton. Vegetarian menu available.

UKRAINIAN

Pyrogy House (12510-118 St., 454-7880) Pyrogies and cabbage rolls - just like Baba used to make. \$

VIETNAMESE

Bach Dang (7808-104 St., 448-0288) Vietnamese Noodle House. \$

one location), which may or may not seep into our food culture. I like reading The New York Times for their restaurant reviews, just to see how outrageous dining can get with a large enough population base. They also have a great recipe database and a searchable database for the past year's food articles. Go to <www.mycoday.com/restaurants> and click on the "food" link under the "Life" section found on the left side of the screen.

The Los Angeles Times also has a good website at <www.latimes.com/HOME/NEWS/FOOD/food.htm>. This week's top story is about Japan's weirdest culinary TV show, where chefs duke it out for 60 minutes, preparing meals from scratch with ingredients that are only made known to them at the beginning of the show.

Worth mentioning is the Serial Diners of Toronto website at <www.interlog.com/~oort/diner.htm>. It's such a great idea that I'm sure there are similar clubs all over; I just haven't taken the time to track them down. Rumour has it (my husband told me) that there is one in Winnipeg, but they don't have a website yet. The Toronto group describes themselves as "a group of oddballs who are, at the rate of one a week, visiting all the restaurants listed in the Toronto Yellow Pages—and, to insure a truly wonky randomness, we're doing it in alphabetical order.

"After eight years," they add, "we're still on 'c'!" They meet every Friday night at a designated (on their current agenda page) restaurant at 6 p.m. Just show up, take your chances, bring a friend if you're scared, and eat. This group does have certain dining rules for members, as well as a code of ethics for restaurants that they visit, but they'll eat just about anywhere once.

Oriental Noodle House (10718-101 St., 448-5068) Authentic Vietnamese food in a family-oriented environment. \$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

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FREE CUSTOMER PARKING

CORKS BAR

HALLOWEEN AT CORKS

saturday oct. 31 Grrr!

saturday oct. 24 Lindy

10407 - 82 Ave. (upstairs)

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DEAD JESUS

Satanic
suicide
shocker!

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LIVE

FRIDAY, OCT 30TH
WIDE AWAKE
and
DREAMING
ambient jazz groove
(9PM - 1AM)

SATURDAY, OCT 31st
(3PM - 1AM)

ACID JAZZ
Groove Music
Psuedo Trip hop

Watch WWF & WCW &
OILERS on Big Screen!

INSOMNIA
Pub

NO COVER CHARGE

HALLOWEEN

HALLOWEEN AT THE CLUBS

AREA 51 11725b Jasper Ave., 413-0147. SAT 31: Halloween Rocks: Centrafuge, Septimus. Prizes for best costumes.

AVENUE GRILL & BILLIARDS 5015-48 A St., Leduc, 980-6440. SAT 31: Halloween Party & bikini contest, with 2nd Sun.

THE BILLIARD CLUB 200, 10505-82 St., SAT 31: SAMHAIN—Celtic Halloween: NorthWest Passage.

BLUES ON WHYTE 10329-82 Ave., 439-5058. SAT 31 (Halloween): Carson Cole.

THE BREWSTERS 11620-104 Ave., 482-HOPS. FRI 30: Music by Mix 96's Dave Shannan, best costume contest. No cover.

BREWS & CUES 8130-103 ST. FRI 30-SAT 31: Another Midnight Revival-Halloween Party.

CITY MEDIA CLUB 6005-103 St., 433-5183. SAT 31: Halloween Costume Bash-Cousin Weak Eyes.

EASTWOOD HALL 11803-86 St., 413-0147. SAT 31: CJSR Fundraiser: Thorazine, Dead Jesus, Pugnacious, Lure, Lust, butcherd, Gross Lobotomy—all ages, prizes for best costume.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-2628. SAT 31: (Halloween) Darrell Barr & the Rafters (all night).

FOX & HOUNDS FRI 30: Halloween Party with the Single Malt Blues Band. SAT 31: African Halloween Party, with DJs Blast Master T & Mix-

INSOMNIA PUB 5552 Calgary Trail South, 414-1743 FRI 30: Wide Awake & Dreaming. SAT 31: The Method.

THE IRON HORSE 8101-103 St., SAT 31: Headless Horse Party, costume prizes.

NEW CITY LIKwid LOUNGE 10161-121 St., 413-4578. SAT 31: Skalloween II: Mad Bomber Society, the Mugshots, the Clones.



OCTOBER 31ST, 1998

HALLOWEEN WEEKEND



LIVE

FRIDAY, OCT 30TH
WIDE AWAKE
and
DREAMING

ambient jazz groove
(9PM - 1AM)



SATURDAY, OCT 31st

(3PM - 1AM)

The
METHOD

ACID JAZZ
Groove Music
Psuedo Trip hop

INSOMNIA
Pub

Watch WWF & WCW &
OILERS on Big Screen!

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Tickets: \$8 in advance or \$10 at the door
AVAILABLE AT SONIX, SIDESHOW DAVES, FREECLOUD, FARNSIDE AND FACEPLANT
EASTWOOD HALL
11803 86 STREET INFO: 413-0147

LISTINGS

NIGHT OUT

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Orlando's Halloween Bash. Sat 31, giveaways for best costumes. First, second and third place accommodation for two at Fantasyland Hotel, and many more prizes!

REBAR 10551-82 Ave., 433-3600. SAT 24: Pre-Halloween Scare-Primrods, Von Zippers, The Mants. SAT 31: Halloween! Hips, Lips and Spaceships.

RED'S WEM, 481-6420. *Every SAT: Red's Rebels. SUN 25: WCW Halloween Havoc. SAT 31: 3rd Annual Halloween House Party.

REV 10030-102 St., 423-7820. FRI 30: Pre-Halloween Party: Las Vegas Crypt Keepers, Cadillac Bill, Maybellines.

RIVERDALE COMMUNITY HALL 458-7608. SAT 31: All Soul's Night, Part II: Sticks & Stones, the Tripletics.

SIDETRACK SAT 31: The Dino Martinis Swing 'til you drop on Halloween.

SUBLIME 10147-104 St., 905-8024. SAT 31: Black & Orange Party. Raws, Code Red, Locks G.

HALLOWEEN EVENTS

DANCE BETWEEN THE WORLDS Sacred Heart Church, 10821-96 St., 432-7611. Presented by Big Sky Theatre.

About the mystery of the Northern Lights, what significance they have on fate and destiny...we are the dance between the worlds, we weave all times together, we weave all lives

together, we are one more song made to remind you we are the dance between the worlds. FRI, Oct. 30 (Devil's Night), midnight.

URBAN TALES 115-16-103 St., 471-1586. Presented by Northern Light Theatre. Spine chilling urban tales specially written for this Halloween event. The hidden city life and the mysterious, dark side of human fear and desire, date:

CHAPTERS Whyte Ave., 10504-82 Ave., 435-1290. SUN 25 (2 pm): Ghost Stories of Alberta, Barbara Smith, reading.

CHAPTERS ST. ALBERT 445 St. Albert Trail, St. Albert, 419-7114. SUN 25 (7-79 pm): Halloween Wreath Making.

SOUTHGATE LIBRARY Southgate Shopping Centre, 495-1822. THU 29: Dracula 101 - a History of Vampire Fiction.

THE EXOTIC EROTIC HALLOWEEN BALL 10430-116 St. (side door), 466-0301. SAT 31: Entertainment, local designers of fetish fashion and wild and crazy costumes.

RUTHERFORD HOUSE 11153 Saskatchewan Drive, U

of a campus, 427-3995. A Night of Psycho. The Edmonton Film Society and Rutherford House join forces to create a creepy evening of grown-up fun, includes a private showing of the classic movie Psycho. SAT, Oct 31.

KIDS HALLOWEEN EVENTS

CALDER LIBRARY 12522-132 Ave., 496-7090. SAT 24 (2 pm): Spooky Stories in the DARK (5 yrs.+).

CAPILANO LIBRARY

Capilano Mall, 98 Avenue & 50 St., 496-1802. SAT 31: Ghosts, Goblins and Ghouls, 2 pm.

CASTLEDOWNS LIBRARY 9 Lake Beaumaris Mall, 15333 Castledowns Rd., 496-1804. SAT 31 (2 pm): all ages, Ghosts, Ghouls, Witches...a Halloween Puppet Show.

CITY MARKET Downtown Edmonton, 10153-97 St., 424-9001. Until SAT 24: Bring your carved pumpkin to the City Market before 10 am to enter the Pumpkin Carving Contest.

FESTIVAL PLACE 449-FEST (3378). THU 29-FRI 30: The Haunted Halls.

FORT EDMONTON PARK 496-8787, 451-8000. FRI 23-SUN 25: Halloween Spooktacular. FRI & SAT: Spooktacular 6-11 pm. SUN: Witches Brooms & Yellow Moons (12-4 pm).

HIGHLANDS LIBRARY 6710-118 Avenue, 496-1806. SAT 31 (2 pm): Ghoulish Guffaws and Halloween Happenings.

IDYLWYLDE LIBRARY 8310-88 Av-

enu, 496-1808. SAT 31 (2 pm): Halloween Howler, all ages.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. WED 28: Halloween Hoopla.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walterdale Hill, 496-8778. SAT 24-SUN 25 (1-4 pm) & WED 28 - FRI 30 (6:30-8:30 pm): Halloween Howl.

MACEWAN CENTRE POOL 108 St. & 104 Ave., 497-5300. SUN 25 (2-5 pm): Halloween Pool Party. Bring your swimsuit for a haunted house, costume parade, apple bobbing and more.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 31: Monster Bash.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Si Winston Churchill Ave.. St. Albert, 460-4310. SAT 24: Face Art Workshop *Pre-register. SAT 31: It's Halloween! Create a funky fabric loot bag.

SCARECROW FESTIVAL Northlands AgriCom, 988-3363. Halloween celebra-

tion for families. Build life-size scarecrows, play ghost games and make spooky creation. FRI 23-SUN 25.

SPRUCEWOOD LIBRARY 11555-95 Street, 496-7099. THU 29: Halloween Party. SAT 31 (2 pm): Halloween Craft.

STRATHCONA LIBRARY 8331-104 Street, 496-1828. TUE 27: The Little Old Lady Who Was Not Afraid of Anything on Halloween.

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. FRI 30: Boo at the Zoo, 6-9 pm.

Spend
Halloween
The Howlers
Fri, Oct 30 & Sat, Oct 31

the HIGHRUN CLUB
4926 - 98 Avenue
[across from the Cap Mall]
440-2233

10 minutes from anywhere

HALLOWEEN AT BREWSTER'S!

Come party here on Friday, Oct. 30th
NO COVER!

Best Costume Contest!

Sponsored by Jose Cuervo

HAPPY HOUR 2PM - 8PM
Mini-Jugs of Cocktails 8PM - Close
Music by MIX 96's Dave Shannon
from 9:30 - 1:30 AM



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482-HOPS

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ANIMALS, X-MAS & MASCOTS

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ADVANCE TIX \$5.00 8101 - 103 ST
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OCT. 31

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NORTH WEST PASSAGE
BOBBIN' FOR APPLES, COSTUME PRIZING & MORE
HALLOWEEN SHENANIGANS AT
THE BILLIARD CLUB

LISTINGS

Vue Weekly • October 22- October 28, 1998



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downstairs
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alternative

AREA 51 11725b Jasper Ave., 413-0147. Starting Oct. 31 live rock music every FRI & SAT. SAT 31: Halloween Rocks: Centrauge, Septimus.

BUDDYS DANCE PUB 10112-124 St., 488-6636. •Every WED Karaoke. •Every SAT aft. Pool Tournaments. •Every TUES Buddy Dance Pub.

H2O LIQUID BAR 10044-82 Ave., 433-5794. •Every FRI-SAT: Maximum R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

KING'S HORSE PUB 42110-106 St., 988-8881. •Every FRI-SAT: New & Classic Alternatives with DJ Trigger.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrograde with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkaflicious. •Every SAT: Groovy Train.

THE MARO 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pyjama party.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. •Everyday 'till 8 pm: Happy Hour. So what art you waitin for? •Every SUN: Open Stage Hosted by Everett LaRoi. THU 22: This Side Up.

NEW CITY LIKwid LOUNGE 10161-112 St., 433-4578. •Every SUN: Concept, Edmonton DJs. •Every WED: Smirnoff Swing Cabaret. •Every THU: Bad Hair Day. FRI 23: DJ Slacks, playboy and DJ Rerun. SAT 31: Skalloween II: Mad Bomber Society, the Mugshots, the Clones

THE POWER PLANT U of A Campus, Sub info/ticket ceterne. SAT 24: Lindy, Ron Hawkins & the Rusty Nails. SAT 31: Roach Motel.

REBAR 10551-82 Ave., 433-2600. •Every SUN: DJ Big Dada, alternative. •Every MON: DJ Mikee, guests. •Every TUE: DJ Chuck, Rock & DJ Ryan Coke punk, rock, ska. •Every WED: DJ Big Dada, alternative. •Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house; Level 2: Flashback DJ Mikee, goodtimes/classics. •Every FRI: Level 1: DJ Mikee, techno/rock/alternative; Level 2: Davey James & Code Red with guests, house/techno. •Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc.; Level 2: DJ Davey James, the After Party. SAT 24: Pre-Halloween Scare-Primrods. Von Zipper, The Mants. SAT 31: Halloween: Hips, Lips and Spaceships.

REV 10030-102 St., 423-7920. SAT 24: Rake, 5th Season. THU 29: Ron Hawkins & the Rusty Nails. SAT 24: Rake, Pluto FRI 30: Pre-Halloween Party: Las Vegas Crypt Keepers, Cadillac Bill, Maybellines.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @!# is Alice.

ROSE BOWL DOWNTOWN 10111-117 St.,

TIX ON THE SQUARE
COMMUNITY ARTS INFORMATION
CENTRE OFFERING ALL
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RUSH (HALF PRICE) TICKETS
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HOT LINE RUSH TIX...

• Of Mice and Men at the Citadel Theatre Rush Tie for Tue, Wed, & Thu evenings, & Sun

• Alberta Ballet: A brilliant evening of dance including the Canadian Premiere of Les Nuits d'Ete, with guest soprano Ran Hughes, Oct. 23-24, at the Jubilee Auditorium

• Edmonton Opera presents Samuel Ramey Oct. 25, 3 pm at Winspear Centre.

• Wait Until Dark at Festival Place. Playing until Oct. 23, 8 pm

ADVANCE TIX ...

• Grant MacEwan Drama productions present The Life, Playing until Oct. 25, at the John L. Haar Theatre, 8 pm.

• SIREN (Support to Individuals at Risk in Everyone's Neighbourhood Society): Blues at Red's, Nov. 5, 8 pm at Red's Nightclub, W.E.M.

• Edmonton Chamber Orchestra (ECHO) presents Harp Odyssey, Nov. 1, 7:30 pm at St. Paul's United Church.

TIX ON THE SQUARE also sells tickets for all TicketMaster events. Open daily except Sundays. Hours: Mon 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-2 p.m.

482-2589. •Every SUN: Jam. SHAW CONFERENCE CENTRE 451-8000. FRI 30: The Watchmen, Big Wreck.

SUBLIME 10147-104 St., Bsm't., 905-8024. •Every FRI: DJ Rawx. •Every SAT: Locks Garant. SAT 31: Black & Orange Party: Rocks, Code Red & Locks G.

blues & roots

THE ARDEN 5 St. Anne St., St. Albert, 459-1542. FRI 23 (8 pm): Aaron Jeoffrey with Razor's Edge, Cindy Palin.

THE BILLIARD CLUB 200, 10505-82 St., SAT 31: SAMHATAN-Celtic Halloween: NorthWest Passage.

BLACK DOG 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog.

BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 22-25: 24: Bishop & Masse, SUN 25: Laminar Flow. MON 26-SAT 31 (Halloween): Carson Cole.

THE BLUZ CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. •Every MON-THU: Open Stage. •Every SAT & SUN afternoon Blues & Jazz Bands.

BREWS & CUES 8130-103 St. FRI 30-SAT 31: Another Midnight Revival.

BREWSTERS 11620-104 Ave. 482-HOPS.

FRI 30: Music by Mix 96s; Dave Shannon

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle East Music.

CITY MEDIA CLUB 6005-103 St., 433-5183. •Every FRI: Dark Night. FRI 23: Allen Dobb. SAT 24: Robert Burton Hubbel. THU 29: Debbie & Paul Seburn. FRI 30: Edmonton Art Gallery. SAT 31: Halloween Costume Bash- Cousin Weak Eyes.

CLUB MACARENA 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

CORK'S 10407-82 Ave., 433-1969. •Every SUN: Acoustic Open Stage with Jose Oiseau. THU 22: A Particular Wave. SAT 24: Linda

CRISTAL LOUNGE 10336 Jasper Ave., 426-7521. •Every WED: DJ Spilk Milk & Guests.

EDMONTON QUEEN Rafters Landing, 9734-98 Ave.. 426-2628. •Sun-THU Dinner Cruise, New Orleans Style Band: THU 22, SUN 25: Donovan's Pazzport. SAT 26: Tuxedo. THU 29: Mukluks Mardi Gras. FRI 20: THU 29: Mukluks Mardi Gras. FRI 21: Donovan's Pazzport. SAT 24: Mukluks Mardi. FRI 30: Dunn & Johnson Band. SAT 31: (Halloween) Darrell Barr & the Raffters (all night). *FRI & SAT Midnite Cruise: Classic Rock 'N Roll, R & B, Contemporary: Darrell Barr & the Raffters. SUN 1st: Brunch Cruise: SUN 25: Dunn & Johnson Band.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST(3378). TUE 27-WED 28: Buddy Wassisname & the Other Fellers.

FOUR & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. •Every SAT: MUSICITY/ ALL STAR Show "Original Music Discovery TV Project". •Every WED: Alternative Night with DJ Wic and DJ Fern. THU 22: Retro Eighties, DJ Cori. FRI 23: Live Music/TV Showcase: Radio City Riot Squad, Stash, A-Jo. SAT 24: Vocal open stage-all singers/songwriters welcome. THU 29: Retro Eighties, DJ Cori. FRI 30: Halloween Party: The Single Malt Blues Band. SAT 31: African Halloween Party/with DJs Blast Master T & Mix-master

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. FRI 23: Willie Bennett.

GRANT MCEWAN City Centre Campus, 488-6776. SAT 24: From Understanding to Action-Sticks & Stones.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

HORIZON STAGE 1001 Calahoo Rd., 962-8959. SAT 24: Passages-groundbreaking World-beat Dance and music.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. FRI 23: Smile! Free Raw. DJ Bounce, DJ Crunchie, DJ Jane Dee, & Spud Milk. FRI 30: Wake Awake & Dreaming. SAT 31: The Method.

JESS LEES ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN(at): Blues/Country Jam Session.

LA HABANA 10238-104 St., 426-5939. Every WED: Latin Dance Lessons. •Every THU: Dance Party. •Every FRI & SAT: Los Caminantes. FRI 23-SAT 24: Los Caminantes, Jose Jose. FRI 30-SAT 31: Los Caminantes, Jose Jose.

LEDUC PERFORMING ARTS THEATRE FRI 23: Feeding Like Butterflies-all ages show.

LITTLE FLOWER SCHOOL Behind Telus Field, 421-7577. •Every WED (8 pm): Open Stage - hosted by AFandy Smallman.

MISTY ON WHYTE 1045B-82 Ave., 433-3512. •Every MON: Open Stage Hosted by Terry.

MUTTART CONSERVATORY FRI 23 (7:30-11:30 pm): Oktoberfest: Sound Flight.

O'BYRNES IRISH PUB 10616-82 Ave., 414-

482. SUN 25: Live Irish Music- Maria Dunn & Shannon Johnson. TUE 27: Alexander Keith presents the Tuesday Night Live Irish Session with Shannon Johnson & Maria Dunn. WED 28: Guinness presents the Raise a Pint Party with the groovy Bomba sounds of Flina Estampa. THU 29: Finlandia presents Mardi Gras, Thursdays with the Louisiana Sounds of Fat Tuesday.

OLIVER'S BAR AND GRILL 11806 Jasper Ave., 414-0566. •Every THU (10 pm): open stage hosted by Tamara Leigh.

PAVILLION Manulife Place, 10180-101 St. •Every FRI & SAT: the VIK Armen Show with Fustukian & Wayne Feschuk.

PONCHO'S PUB 9006-132 Ave., 473-7313. FRI 30: BuckMaster.

PRYMID CLUB 6550-28 Ave, 944-9137. FRI 30: NorthWest Passage.

QUEEN ALEXANDRA HALL 10425 University Ave. SAT 24 (8 pm): Sheela Na Gig, Sconna Brae.

RIVERDALE COMMUNITY HALL 458-7608. SAT 31: All Soul's Night, Part II: Sticks & Stones, the Triplcats.

SIDETRACK CAFE 10333-112 St., 421-1326. THU 22-FRI 23: Elwin McIlwaine. SAT 24: the Bobby Cameron Band. MON 26: Open stage hosted by Mike McDonald, feature set from Real FX. TUE 27: Shannon Fayth. WED 28: Mark Sterling. THU 29: The Twisters FRI 30: Kit Cat Club. SAT 31: The Dino Martinis.

SMILES PLACE-NORTH FRI 23: NorthWest Passage.

SMILES VILLAGE Sherwood Park. SAT 24: NorthWest Passage.

TATIANOS 8161-99 St., 437-3438. •Every TUE: Open stage, jam session hosted by Thomas Frederick.

UPTOWN FOLK CLUB 12116-102 Ave, Parish Hill, Christ Church Anglican. FRI 30: Dennis Lakusta, Bob Jahrig.

classical

ALBERTA COLLEGE Muttart Hall, 10050 Macdonald Dr., 438-3179. FRI 23 (8 pm): Wind, Women, and Song: Trio Con Brio.

CAPILANO MALL SAT 31 (11 am): Accordion Performance by Frank Zicarelli.

EDMONTON OPERA Winspear Centre, 428-1414. SUN 25 (3 pm): Samuel Ramey bass recital with Warren Jones-piano.



Save 50% available on day of performance only.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. FRI 30-ST 31 (8 pm): Magnificent Master Series: Enrique Batiz, Latin America conductor, Martin Riesley: violin.

KING'S UNIVERSITY COLLEGE Performance Hall, 9125-50 St., 465-3500. FRI 23: Colleen Athapna-piano.

MCDOUGALL UNITED CHURCH Banquet Hall, 10086 Macdonald Drive, 449-4964. Wednesdays at Noon-free music concerts. WED 28 (12:10 pm): Music of Ralph Vaughan Williams: Dawn Sadoway, John Mahon, Corey Hamm-soprano, clarinet and piano.

ST. PAUL'S UNITED CHURCH 11526-7 Ave., 433-4604. SUN 1 (7:30 pm): Harp Odyssey, Edmonton Chamber Orchestra (ECHO).



club nights

1001 NIGHTS 10018-105 St., 448-1001. •Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. •Every THU: DJ Dragon. •Every MON: Live Music.

BUDDYS DANCE PUB 10116-124 St. •Every THU: DJ Albaro. THU 22: Cooly Hole and the Value Lovers.

CLUB 2000 10812 Kingsway Ave., 479-4266. Top 40, dance, techno. •Every TUE: Ladies Night. •Every THU: Game Night.

CLUB LA Leduc, 5705-50 St., 986-4018. •Every MON, WED-SAT: DJ Stretch.

THE COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. •Every SUN: Sunday Night Live! •Every WED: Fashion Auction previews. Live R & B.

DEVILS 10507-82 Ave., 437-7489. •Every WED: Martini 101.

GALILEO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. Every TUE: DJ Max. Every WED: Karaoke. SAT 31: Halloween bash.

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. •Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s.

GREENHOUSE 13103 Fort Rd., 472-9898. •Every WED: Chris Knight from Power 92. •Every THU: Ladies Night.

THE HIGHGRIM 4926-98 Ave., 440-2233. Every THU Night Battle of the bands. THU 22: Battle of Bands: Lung Butter, Phoenix, Typhoid Mary. FRI 23-SAT 24:

LISTINGS

Evelyn Tremble. FRI 30-SAT 31: the Howl-

IRON HORSE EATERY & WATERING HOLE
8101-103 St., 438-1907. •Every SUN: live music, full menu until close. SAT 31: Headless Horse Party.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every FRI-SAT: Singles Night.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. •Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retro with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground Funkalicious. •Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT: Elevate. •Every SUN: Pyjama party.

MORAGE 10018-105 St. •Every THU: La-di-Da Night with DC & the Fix Mixx.

ORLANDO'S LOUNGE 15165-121 St., 457-1198. Daily happy hour/food specials from 4-7 pm. •Every Sun: Every WED & Sat: Karaoke nights. Don't miss the karaoke specials on Thu nights in the lounge's pool!

X'D WOMEN 481-6220. •Every SAT: Red's Rebels. •Every FRI: Money Mania Dance Party, hosts Kenny-K & Jungle Jay. •Every TUE: Tuscino Tux & Day. THU 22: A tribute to the music of Frank Sinatra. SAT 24: W.W. Halloween Hayoc. Fri 23: Agnes Wine, Bloody Cameron Band. SAT 31: 3rd Annual Halloween House Party.

THE ROOST Private Member's Club, 10345-104 St., 426-1150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down & Mellow Love. •Every SAT: DJ Alvaro. •Every SUN: Down-DJ James. •Every SAT: DJ Cool Red. •Every SUN: DJ Who the @! Is Alice.

SPORTS' CLUB 7056-75 St., 413-8333. •Every Night: Dancing with DJ G.

THE VAULT 10049-1 Jasper Ave., 423-6024.

Every THU: Swing night plus swing lessons. FRI open at 4 pm.

THE VIPER ROOM 10148 - 105 St., 420-0695. Doors open 9:00 PM; free cover before 10:00 PM. •Every THU: Urban Night. •Every FRI: Viper Night welcomes UofA and College Students. •Every SAT: Latin Night.

country

DRAKE HOTEL 3945-118 Ave., 479-3929. •Every FRI-SAT: Second Chance Band. •Every SUN aft: Second Chance Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON-SAT: Live Blues/Country During Happy Hour. •Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. •Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St. •Every FRI-SAT live music.

PONCHO'S PUB 9006-132 Ave., 473-7131. •Every FRI live music/DJ dance • Every SAT Karaoke/DJ with Brenda.

WILD WEST 12912-50 St., 476-3388. •Every



PHOTO: COIN ROSS

piano bars

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 22-SAT 24: Tony Dizon. SUN 25-SAT 31: Allan Barrett.

ROSE & CROWN Sheraton Grande Edmonton Hotel, 10235-101 St., 441-3036. THU 29: The Dan Skakun Trio, featuring Jim Head and John Taylor.

SHERLOCK HOLMES WOBURN St., 444-1752. THU 22-SAT 24: Dave Hiebert. TUE 27-SAT 31: Tony Dizon.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 22-SAT 24: Tim Becker. TUE 27-SAT 31: Tim Becker.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., 463-7788. FRI 23: Paul LePage. FRI 30: Brian Calnan.

SHERLOCK HOLMES ON WHYTE 10341-B2 Ave., 433-9676. •Every WED: Songwriter Showcase (blues host Robert Walsh). •Every THU: Celtic nights FRI 23-SAT 24: Todd Reynolds. SAT 30-SAT 31: Yves Lecolin.

pop & rock

AVENUE GRILL & BILLIARDS 5015-48A St., Leduc, 980-6440. SAT 31: Holloween party. End Sat.

BIG DADDY'S 4635 Calgary Trail N., 436-2700. •Every FRI: Jabs FRI featuring Debbie Boordam.

BILLY BUDD'S 9829-63 Ave., 438-1148. •Every Tues-Karaoke. •Every MON, WED SAT: live entertainment.

GASLINE ALLEY 10691-126 St., 482-6382. Every TUE: Retro Night DJ Lefty. Every THU: Wet T-shirt Contest. Every SUN: The Big Cheese.

J.J.'S PUB 13160-118 Ave. Fri 23-SAT 24: Sykosomatic.

KEEGAN'S PUB 3459-99 St., 435-4065. •Every MON Karaoke FRI 23: Tom Stemming. •Every SAT: Flamingos Review.

MARIO'S 4990-92 Ave., 466-8652. •Every THU SAT: Rare Occasion.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. •THU: Pool Tournament. •Every FRI: Karaoke (5-9 pm). •Every THU-SAT: Live music. THU 22-SAT 24: Headlong Walkers.

SHAW CONVENTURE CENTRE 421-9797 SAT 24: Oktoberfest-The Black Forest Band. Rocktoberfest-Loverboy.

THONDEROME 9920 Argyll Rd., 433-4300. •Every TUE: Ladies Night. •Every TUES: Bogie Nites: The Best of 60s, 70s & 80s Retro.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. •Every SUN & MON Karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712 82 Ave., 433-7800. Every TUES Canadian Music Night. Every SAT: live music.

YESTERDAYS BAR & GRILL 112-205 Carnegie Dr. St. Albert, 459-0295. FRI 23-SAT 24: 2nd Sun.

ZAC'S PLACE 9855-76 Ave., 439-1901. •Every TUE & FRI: Open Jam.

showbars

MILLENNIUM 2001 10018-105 St., 426-4184. Girls! Girls! Girls! Exotic entertainment.

WEEKLY CALENDAR

SUNDAY CONCEPT

DJ Spilt Milk & Guests

MONDAY

SUPER CHEAP DRINKS Hi-Ball & Domestic Beer Specials! Wrestling on the Big Screen • No Cover

TUESDAY

SUPER CHEAP DRINKS Hi-Ball & Domestic Beer Specials! DJ Ryan Coke • No Cover

WEDNESDAY

Smirnoff Swing Cabaret

THURSDAY

Bad Hair Night with DJ Cornflake • \$2.00 Off Jugs

FRI-SAT

Party! Party!

THIS WEEK

FRI. OCT. 23:

PRECEDENT
WITH DJ SLACKS & DJ PLAYBUOY

SAT. OCT. 24:

KING MUSKAFIA
with
CLOSED CAPTION
RADIO

SUN. OCT. 25:

"CONCEPT"
with
DJ SPILT MILKUPCOMING EVENTS AT
NEW CITY LIKWID LOUNGENEW
CITY
LIKWID
LOUNGE10161 - 112 St.
413-4578 for info
18+ only • I.D. Will Be Required

THURS. OCT. 29:

BRIAN JONESTOWN MASSACRE
with SHEM & CAROLYN MARK

FRI. NOV. 30:

BECK CD RELEASE PARTY

& "LIGHT" with Andy Pockell plus guests

SAT. OCT. 31:

SKALLOW'EEN II

MAD ROMPER SOCIETY/CLUELESS MUGSHOTS

HAPPY HOUR:

Food & Drink
Specials Every Day
until 8:00 p.m.Try our very own
Mickey Finn's Brown Ale
made by
Flanagan & SonsMICKEY FINN'S
taphouse

"So what's your warning?"

Mickey Finn's
Taphouse

Hours:

3 pm - 3 am

7 Days A Week!

10511 - 82 AVENUE
UP STAIRS

LISTINGS



By ALBERTO D. VIDIGOGA

This week's theme: Where no man [sic] has gone before.

15B

LIBRA (Sept. 23-Oct. 23) Captain Benjamin Sisko, you're one in a long line of Star Trek commanders with odd speech rhythms. See a specialist or something; you'll be happier if you act more normal-like.

SCORPIO (Oct. 24-Nov. 21) Major Kira, 4 sense that you realize you need to be less serious. Let your hair down—okay, grow it a bit—and visit Quark's a time or two. Somewhere there's a holosuite program with your name on it.

SAGITTARIUS (Nov. 22-Dec. 21) Doctor Bashir, you've come a long way from that first-season rake. Now you're a fully developed sensitive guy. What, are you nuts? No way the chicks will go for you now! It's time to find what you've lost...

CAPRICORN (Dec. 22-Jan. 19) Worf, you lucky dog (that's not a comment on your hairiness), you managed to switch series and keep the pugbeaches coming. That shows some initiative and creativity, stick with it. Maybe *Voyager* could use a Klingon.

AQUARIUS (Jan. 20-Feb. 18) Jadzia Dax, you're an old man trapped in a woman's body. (I know the opposite feeling). I know that this lifetime you're supposed to have some fun, but don't sacrifice the wisdom that your many years have given you.

PISCES (Feb. 19-Mar. 20) Quark, you Ferengi softie, you have a tendency to give up profit for the sake of friendship. That's fine and dandy, but don't deny your culture. I'm sure

with a bit of creativity you could help and fleece your friends.

ARIES (Mar. 21-Apr. 19) Miles O'Brien, like Worf, you've managed to switch series, avoiding cancellation. Except you got a promotion out of it. I hear your luck is over, though—you may want to start looking at alternative sources of income.

TAURUS (Apr. 20-May 20) Horn, you alien banty, there's more to life than sitting your fat ass on a bar stool from dusk to dawn—except I haven't found out what that is. Pass me a beer, will ya?

GEMINI (May 21-June 21) Gul Dukat, the Cardassians called Deep Space Nine "Tarak Noir." My question to you is how is it that aliens speak French? Until you resolve the inconsistencies in your life, you'll remain unfertilized.

CANCER (June 22-Jul. 22) Keiko O'Brien, I hate to break this to you, but you're a bad actor. Surely there's got to be more in life than being a token minority and occasional plot device. Go find it.

LEO (Jul. 23-Aug. 22) Odo, I'm sure I don't need to tell you that you're an anal-retentive freak. Relax the pseudo-ass cheeks, will you? You can change into any shape; why can't you change your attitude?

VIRGO (Aug. 23-Sept. 22) Jake Sisko, it's all well and good to have a dream, but you've got to be practical as well. How are you going to be a famous writer stuck on a station in the middle of nowhere? If you're serious about your dreams, do what needs to be done.

Next week's theme: Where no man [sic] has gone before, Voyager

art galleries
shows openings/ events/ happenings

ART BEAT GALLERY & FRAME 77 Landall Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. **A VISUAL VOYAGE**: Members show of the Federation of Canadian Artists (Edmonton Chapter). THU 22: Information night, details of upcoming artist workshops in Cuba.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Great Rd., 908-320. Local artists on site including Tenny Whitfield-wildlife prints and t-shirts; Lorraine Ure-multi-media; Loreza-prairie reflections in acrylic. SAT, Oct. 24.

BEARCLAW GALLERY 10403-124 Street, 482-1204. **THREE SPIRITS**: Group exhibition featuring Jane Ash Poitras, and introducing artists Linus Woods and Joshua Poitras-Buehler. Opening reception, SAT, Oct. 24, 2-4 pm. Oct. 24-Nov. 5.

DOUGLAS UDELL GALLERY 10332-124 St., 482-8445. **ROCK SCOTT—NEW WORKS**: New abstract paintings on canvas and paper. Thickly painted images, this Edmonton artist delves into the emotive qualities of his medium. Oct. 24-Nov. 7. Opening reception, SAT, Oct. 24, 2-4 pm.

EDMONTON ART GALLERY 2 Sir Winston Churchill Ave., 422-6220. **THE POOL FOUL**: Permanent Collection Exhibition.

JACK SHADBOLT: The Edmonton Airport Mural Project: Over 30 recently discovered preliminary paintings, drawings and photographs for the Edmonton mural. Until Nov. 8. **DIRT SWEET**: The 25th Anniversary of Latitude 53 Society of Artists, part of the anniversary taking a new look at Latitude's founding principles. Multi-media installation produced collaboratively by Cindy Baker, Marisa Bunell, Eleanor Lazare, Holly Newman and Maria Anna Parolin. Until Nov. 8. **PETER HIDE**: In Canoe: A solo exhibition of sculpture. Peter Hide's work over the past 30 years. Curated by Bruce Greenville. Until Nov. 8. **THE KITCHEN**: Tommie Galice: Installation entitled Nine Below Zero, site-specific work using the space to explore the tension between architecture and sculpture. Until Nov. 8. **BRUSH WITH...**: North American traditions of large abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Nov. 31. **CONTEMPORARY ART Issues Reading Group**: Every second THU, 7 pm. **ART & ALTERITY**: examining the alternative in art and culture: Performance Party, FRI, Oct. 30 (at the City Media Club). SAT 31: Symposium (EAG Theatre).

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **LAMINA**: Prints by Maria Anna Parolin. **ION**: Prints by James Long. Oct. 27-Nov. 8. Opening reception, THU, Oct. 29, 7-10 pm.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave., 429-5066. **FALL SHOW**: With recent works by David Bolduc, Barbara Ballachay, Sylvie Bouchard, Adele Duck, Mimo Paladino and New gallery artist, Mary Joyce. Open 12-5 pm, Wed and Sat or by appointment. Until Nov. 14. Opening reception: SAT, Oct. 24, 12-4 pm.

HARCOURT HOUSE GALLERY 3rd Floor, 10215-112 St., 426-4180. **BLEEDING HEARTS**: Work by Carol Bradley, a series of similar yet not identical forms repeated to form a class of objects. Until Oct. 24. **THE FRONT ROOM: A NATURAL GARDEN**: Works by Tom Gale, his response to the natural garden movement. Beaver ponds near Pigeon Lake. Until Oct. 24. **BLACK DOGS: URBAN MYTOPIES**: Works by Coyotes—selected artists who collaborate to produce exhibitions—came together again to present this exhibit. Black Dogs. Oct. 29-Nov. 28. Opening reception, THU, Oct. 29, 7:30-10 pm.

MULTICULTURAL HERITAGE CENTRE 5411-51 St., Stony Plain, 963-2749. **Generations** Gallery Dorothy Clarke-textiles, Robert S. Pohl-photographs. Oct. 22-Nov. 23. Opening reception, SUN, Oct. 25, 1-4 PM. **Galleria Restaurant**, Lee Ann Pellemer-photography. Until Nov. 17.

ORIGINAL ART GALLERY 5 Grandin Plaza, 22 Sir Winston Churchill Ave., St. Albert. Painter's Tea Party: All member show-St. Albert Painters' Guild. Oct. 23-25. Opening reception, FRI, Oct. 23, 7:30-10 pm.

SCOTT GALLERY 10411-124 St., 488-3619. **SMALL WORKS**: Intimate abstract works—suffused with light, colour and vitality—on canvas by Douglas Haynes. Oct. 24-Nov. 17. Opening reception, SAT, Oct. 24, 1-4 pm, artist will be in attendance.

WEST END 12308 Jasper Ave., 488-4892. Brent Laycock, R.C.A., paintings done with a lyrical, spontaneous style, communicating light and energy. Until Oct. 23. **ALAN BATEMAN**: One of Canada's finest realists. Oct. 24-Nov. 6.

STATLER STUDIOS 14914-128 Ave., 451-0362. Portraiture, commercial and fine art photographs. 10 am-6 pm.

STRATHCONA PLACE ART GALLERY 1031 University Ave., 433-5807. **Featuring a combined showing by Nancy Constable & Shirley Adams**. Until Nov. 5.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5900. A co-operative work-place shared by eight St. Albert artists. Displays by artist by 9 St. Albert artists: Pat Wagenveld, Helen Smith, Louise Crawford, Alandra Allanblatt, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas and Ruth Anderson.

ST. ALBERT PAINTERS' GUILD St. Albert Place lobby, 5 St. Anne St., St. Albert. Painter's Tea Party, an all member show.

VANDERLEELIE 10344-134 St., 452-0286. Showcase for young talent: a duo exhibition featuring **PORTRAITS**: a series of 14 floral

the weaving of painted watercolour paper of Marie-Joelle Driard. **BLACK AND WHITE CORNER**: Pen and ink drawings by Paul Cochran and photographer Rene Gross. Until Oct. 31.

EDMONTON CONTEMPORARY ARTISTS' SOCIETY The Arts Barns, 10330-84 Ave. **Sixth Annual Exhibition**: Featuring painting and sculpture in a variety of media. Until Oct. 23.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. **DISCOVERY IN STONE**: Works by Jackie Fiala. Until Oct. 31.

THE FRINGE GALLERY 10516 Whyte Ave., 432-0240. **VISUAL PRAYERS**: Mixed media sculpture by John McDowell. Until Oct. 31.

FRONT GALLERY 1232 Jasper Avenue, 488-2952. **LANDSCAPE PAINTINGS**: By Edmonton Artist Hilary Prince. Until Oct. 31.

GALLERY DE JONGE 27022 Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave. 66 St., 930-5611, ext. 6475. **O Level: COLLECTED CREATURES**: Until Dec. 15. **NEW WORKS ON SILK**: Mariene Cox-Bishop. Until Dec. 1.

IML GALLERY 10822 Whyte Ave., 433-6834. New selection of watercolours by Pauline Pike. Until Oct. 30.

INDIGO 12324 Jasper Ave., 452-2208. **CASE-TIE, PAPER & PRESS**: Queen Bee promoted the merits of owning a small fully equipped press studio producing limited edition books and publications. Thu Oct.

KAMENA GALLERY II 9939-170 St., 413-8382. Watercolor by Willie Wong.

LE SOLEIL 10360-82 Ave. 438-4848. **ALBERTA LANDSCAPES**: An exhibition of works by Ian Sheldon. Until Nov. 30.

LATITUDE 53 10317-104 St., 423-5353. **JEL'AT, VU, VU DE MES YEUX, VOU DIS JE**: (I have seen it with my very eyes, I tell you). Installations by Bertrand R. Pitt and Martin Boisseau, curated by Anne Marie Ninacs. Until Oct. 31.

MANIFESTO 10043-102 St., 423-7801. Andrea Dodd and Coree Hamilton, photographs. Until Oct. 31.

MAZZUCA II 8207-104 St., 414-0432. **WELCOME BACK BONNIE**: Rakuh show featuring new works by Bonnie Balanco, Helena Ball, Brenda Danbrook. Until Oct. 31. **BLACK AND WHITE CORNER**: Pen and ink drawings by Paul Cochran, photographer Rene Gross. Until Oct. 31.

MCMULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **LEGACY**: Work of Twelve Major Alberta Artists in the University of Alberta Hospital Permanent Collection. Includes works by Derek Besant, Eileen Laing, Francine Gravel, Janet Mitchell, Richard Yates, John Snow Harry Savage, Doug Hayes, Helen Mackie Grant Leier and Manwoman. Until Jan. 4.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. Dayward Corridor: **ART LITE**: Until Dec. 14. **Northwest Corridor: BREAKING IN? BREAKING OUT**: Works by Mary Sullivan Holdgrafer and Stella Kaufman.

MUTTART CONSERVATORY 9626-96A St., 496-8755. Georgia Graham: original illustrations and prints from her recent works. Until Oct. 31.

PROFILES GALLERY 110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **FLYING COLOURS: DESIGN ON THE WING**: Photographs by Robert Chelick.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4050. Watercolours by Natasha Manelis & Sigrid Behrens, acrylic & gel by Steve Mitis, new works in acrylics by Elaine Tweedy, Angela Grootelaar, and David Seghers. Artworks in glass by 25 Canadian artists, including Brian Kelk's fish in a bottle, stone carvings by Arminius, metal artwork by Shane Repka. Oct. 24-Nov. 1, 1023-101 St. Pastel paintings by Audrey Pfannenberger. The Hotel McDonald, The Harvest Room: Acrylic & gel on canvas by Steve Mitis.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **SHelters**: Sean Caulfield, an exhibition of recent work. Until Oct. 31.

SPECIAL T-GALLERY 284 Saddleback Rd., 437-1192. A solo exhibition by sculptor Sandra Gail Segal. Until Oct. 31.

STATLER STUDIOS 14914-128 Ave., 451-0362. Portraiture, commercial and fine art photographs. 10 am-6 pm.

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High
Lights

Friday October 23

WILLIE P. BENNETT—SOLO PERFORMANCE Riverdale Hall, 9231-100 Ave., 438-6410. W.P. Bennett writes awesome songs and performs them with incredible vocals, harmonica, boffo mandolin and guitar. Time: 7 pm. Tick: \$12 (adv.); \$14 (door).

ALBERTA BALLET—AUTUMN CONCERT PROGRAMME The Jubilee Auditorium, 424-5278. With the Edmonton Symphony Orchestra, Alberta Ballet presents the Canadian Premier of *Les Nuits d'ete* by Jean-Paul Lemire, choreographer of the spectacular Requiem. Also featured is Minor Threat, by choreographer Mark Godden and World Premiere by Julia Adam. Time: 8 pm. Tick: \$13.75 - \$46.50

Saturday October 24

PASSAGES—WORLD-BEAT DANCE Horizon Stage, 1001 Calahoo Rd., 962-8995. Indian folklore is mixed with modern as dancers and musicians celebrate two cultures and two ways of seeing the world. Original music with a blend of western and Indian acoustic instruments based on the theme of five senses (common to all people) and the five seasons of the Indian calendar. Time: 7:30 pm. Tick: \$15 (adults), \$12 (seniors/students).

SHEELA NA GHIGH & SCONA BRAE—IN CONCERT Queen Alexandra Hall, 11024 25th Avenue. Two of Edmonton's own Celtic bands are celebrating fall. Time: 7:30 pm. Tick: \$10 (the Sound Connection, Southside Sound and Blackbird Myosotis), \$12 (door).

Sunday October 25

TOMSON HIGHWAY—THE KISS OF THE FUR QUEEN Edmonton Art Gallery. Presented by Audrey's Books, Workshop West and the Edmonton Art Gallery. An evening with Mr. Highway, an accomplished playwright. Time: 7:30 pm. Tick: \$10 (proceeds go to Workshop West and Edmonton Art Gallery).

SAMUEL RAMYEY—RECITAL Winspear Centre for Music, 428-1414. Edmonton Opera presents the greatest bass of our time. Samuel Ramye is well-known for his bel canto repertoire and his dramatic roles. Time: 3 pm. Tick: \$25-\$75.

Monday October 26

DANCE BETWEEN THE WORLDS Sacred Heart Church, 10821-96 St., 432-6711, 479-8467. Presented by Big Sky Theatre (a non-profit Aboriginal theatre company). This show is about the mystery of the Northern Lights and what significance they have on fate and destiny...we are the dance between the worlds, we weave all lives together, we are one more song made to remind you, we are the dance between the worlds. Time: 8 pm (runs until Oct. 30). Tick: \$10 (adults), \$5 (seniors/students/kids 12 and under)

Tuesday October 27

MUSIC FROM MY TRAVELS All Saints Anglican Cathedral, 10035-103 St., 421-1263. Presented by Warren Albers - Tenor and Jeremy Spurgeon - piano. Song and piano spanning five centuries including music by Dowland, Mozart, berlioz, Quilter and Barber. Time: 8 pm. Tick: donation proceeds will go towards a new piano for the cathedral.

IS DRINKING A PROBLEM?
A.A. CAN HELP!
424-5900

LISTINGS

paintings in oil by Toronto artist, Daniel Hughes. **TOROSO:** stone sculpture based on classical forms by local artist Evelyn Brader-Frank. Until Nov. 17.

WALTERDALE PLAYHOUSE 10322-83 Ave., 457-7801. Art in the Lobby: Works by Gracie Jane Generoux. Until Oct. 24.

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING 9860-90 Ave., 433-0388. Now showing: water colours by Cecile Derkach, also whimsical new works by Courtney Andersen of Nelson, B.C. Thru Oct.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK <http://plaza.v-wave.com/gilan/art/kristen.htm>. Featuring sculptures by artist Kristen Zuk.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS <http://www.geocities.com/SoHo/Gallery/6298>

craft shows

BCWL ARTS AND CRAFTS MUSEUM 10825-97 St., St. Josaphat's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

dance

ALBERTA BALLET Jubilee Auditorium, 424-5278. **LES NUITS D'ETE / MINOR THREAT/WORLD PREMIERE:** With the Edmonton Symphony Orchestra. Oct. 23-24.

BALLET IN THE HALL City Hall, 496-8266. SUN 25 (2-3 pm): The Dance Alberta School and Performing Company.

DANCE ALBERTA SCHOOL AND PERFORMING COMPANY City Hall, City Room, 496-8266. SUN 25 (2-3 pm): Ballet in the Hall.

HORIZON STAGE 1001 Gelahoo Rd., Spruce Grove, 962-2995. SAT 24 (7:30 pm): Passage-ground breaking world-beat dance. Dancers and musicians to celebrate the meeting of two cultures and two ways of seeing the world.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909. *

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY U of A, Rutherford South, 492-5998. **THE BOOK OF NATURE: THE 18TH CENTURY & THE MATERIAL WORLD:** Exhibition of rare 18th-c. books from the first encyclopedias to books on insects, gardening, architecture and literature. Catalogue available. **ALSO—ADVERSARIA: 16TH-C. BOOKS AND THE TRACES OF THEIR READERS:** Exhibition showing books with owners' signatures, comments in margins, corrections, additions. Catalogue available. Until Dec. 24.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada.

EVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON SPACE & SCIENCE CENTRE 653-3344. IMAX Theatre, Margaret Zeidler Star Theatre; Exhibit Galleries, live science demonstrations. **A Carnival of Conundrums, ARITHMETRICKS: PERFECTLY PERPLEXING PUZZLES.** The greatest math show on Earth! Until Jan. 3.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Waterdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber Industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 3-401 108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

ICKRAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll on the Victorian-era Park.

HOUSE HERITAGE MUSEUM St. Albert Place 5 Anne St., St. Albert, 459-1528. **RED SERGE:** An exhibit to celebrate the RCMP 125th Anniversary. This exhibit tells the history of the MP, the traditions and training which are part of becoming a mountie, and the history of the uniform. Featuring artifacts, also including a display from the local detachment showing how our police officers work with the community. Until Nov. 15.

KURDER IN A MINOR KEY EXHIBITION: Pre-



The Book Club is buzzing! Oprah Winfrey provided ample backslapping—both in dollars and glutes—for the ghost story *Beloved*. The world's queen of daytime talk-TV also stars in the flick as Sethe, a former slave who fled Kentucky to Ohio—maybe she should've stayed, considering her house is, um, haunted. A strange woman named Beloved (Thandie Newton) shows up to the spirit-filled home, thinking Sethe may be her mother. As in *The Color Purple*, Winfrey shows off some solid acting skills, decidedly more entertaining than the daily self-indulgence-fest she partakes in on her show. With some rave reviews, *Beloved* has gotten its fair share of recognition and if you don't get the chance to see it, tune into Oprah—she'll be talking about it for years! *Beloved* plays at various cineplex theatres.

sented by Muse Heritage Museum and Science Alberta Foundation. A musical mystery of murder, people of all ages are invited to take part in solving this mystery. Play homicide detective, medical examiner, and forensic expert as you examine the evidence. Until Nov. 15.

MUJTARR CONSERVATORY 9626-96A St., 496-8755, 496-8735. **SANTA FE SUNSET:** Oct. 23-Nov. 22. FRI 23: Oktoberfest. Sound Flight. 7:30-11:30 pm.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. *Every SAT: Aboriginal video. SAT 31: Daughters of the Country: How every SLC Girl was spotlighted: an in-depth look at some of the pieces of your favourite galleries. *SYNCRUDE ABORIGINAL PEOPLES GALLERY: Shows 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. *Every 1st SUN of ea. month: Aboriginal Performers. *Every 3rd SUN of ea. month: Aboriginal artisans. *BUG ROOM: NEW ARRIVALS: Permanent live invertebrate display, new arrivals from Malaysia. *EGGS: A VIRTUAL EXHIBIT: A guide to the bird eggs of Alberta and around the world. Images, text, quizzes and colour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums. www.pma.edmonton.ab.ca. *ROCK AND FOSSIL CLINIC: Sat. Oct. 24, 11 am-4 pm.

REYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bikes, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

RUTHERFORD HOME 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities.

SHAW CONVENTION CENTRE Pedway Level, 9797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

THE TELEPHONE HISTORICAL CENTRE 10437-Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

VALLEY ZOO 13135 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

ASCENDANT BOOKS 10310-124 St., 452-5372. THU 22 (6-7:30 pm): Ishaya, introduction presented by Devi MA. FRI 23-SAT 24: Crystal Extravaganza. FRI 23 (1-3 pm): James Minckler, author of *Energy Balancing*, books I & II, signing. SUN 25 (10-2 pm): Cosmic Cafe: Journal to Awareness presented by Jennifer Greenly, RN, A.M.H.S. and Jean Woepel. SAT 31 (1-4 pm): Bge Murray, introduction to the ancient art of Reiki.

THE EXOTIC EROTIC HALLOWEEN BALL 10450 116 St. (side door), 466-0301. SAT 31: entertainment, local designers of fetish fashion and wild costumes.

ARMY & NAVY Northside, 10305-97 St., Southside, 10411-82 Ave. Fall Designer Event presented by the A & N Boutique. Until SUN, Nov. 1.

CHAPTERS St. Albert 445 St. Albert Trail, St. Albert, 419-7114. TUE 27: Book Club. FRI 30 (7-11 pm): FRI 30: Readings by Kimberly.

CHAPTERS Whyte 10504-82 Ave., 435-1290. SUN 25 (2 pm): *Ghost Stories* of Alberta, Barbara Smith, reading.

EDMONTON ART GALLERY Sir Winston Churchill Sq., EAG Theatre. SUN 25 (7:30 pm): Presented by Audries Books, Workshop West and the EAG. An evening with Thompson Highway, playwright, presenting *Kiss of the Plea* (US), 8 pm.

EDMONTON & DISTRICT HISTORICAL SOCIETY 434-9145. WED 28: Farley Mowat, reading and discussions. *The Farfares: Before the Norse*.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995. TUE 30-SAT 31: Psycho. Rutherford House goes Psycho, adult Ha-

lectures/meetings

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACDONALD COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. ABIN: Aboriginal Recruiters, Children's dance classes. *Shall We Dance? *Educational Travel Tours: New York City & London, England.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

KINGS UNIVERSITY COLLEGE 9125-50 St. Counter-a-tax, 2-day seminar. FRI 22-SUN 25.

THE MARS HILL CENTRE 435-0202. Help for "High Stress" Kids = Confident Kids: Until Nov. 25.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. MON 26 (7 pm): Titantic Proportions: A View of the Ship that made History.

THE TRAVEL SHOP 10928-88 Ave., 439-3089. SAT 24 (2 pm): Budget Travel Seminar presented by Wayne Smits and Carol E. Dolinko, authors of *The Globetrotter's Guide*.

U OF A Faculty of Extension, 492-3116. Federal Income Security Benefits Information Sessions. Oct. 22 and Nov. 10.

WALTERDALE PLAYHOUSE 10322-83 Ave., 439-2845. By George F. Walker, A Canadian Family Drama. Matriarch Nora is digging a room under the yard. Nervous Mary Ann has moved back home. Uncle Jack announces that their long-lost father Tom has reappeared. Until Oct. 24.

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BYOND THE FRINGE Fringe Theatre Adventures, The Arts Barns, 10330-84 Ave., 448-9000. (Committed to connecting artists with audiences and highlighting exciting new playwrights.) **ART?** By Rick Miller, a light-hearted exploration of the concept of art since it has many pretensions. Cornelius Ol Clump is a stiff and snooty art critic/philosopher and Lynn Rand disciple who gathers an audience together for a presentation of his thesis—that 'pop' culture is a virus that has infected the world of 'legitimate' art. Oct. 22-24.

DICK MACY AND THE SWING FELLAS Celibate Dinners Theatre, Neighbourhood Inn, 10615-109 Ave., 448-9339. Sal Silasone has big plans for his swing club-big illegal plans that is! Plans that include kidnapping and murder! In meanwhile, Charity Cherub has very important news to share, Tuesdays have fallen for the wrong man! Until Dec. 20. New Year's Eve Bash. Dec. 31.

DANCE BETWEEN THE WORLDS Sacred Heart Church, 10821-96 St., 432-7611. Presented by Big Sky Theatre. About the mystery of the Northern Lights, what significance they have on fate and destiny...we are the dance between the worlds, we weave all lives together, we are one more song made to remind you we are the dance between the worlds. Oct. 26-30.

LA DEPOSITION—TEXTE DE HELENE Butterdome U of A (by the outdoor basketball court) to Borden Park picnic site #3 (112 Ave. and 78 St). TUE 27 (7:30 start): race between various modes of transportation to measure energy efficiency and speed to promote

literary

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IDYLWYLDE LIBRARY 8310-88 Avenue, 451-2043. MON 26: Idylwylde Book Club.

MISTY ON WHYTE 10458B-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

ORLANDO BOOKS 10123-82 Ave., 432-7633. FRI 23 (7:30 pm): Philip Jagger-launching reading. FRI 30 (7:30 pm): Don Tremblay-launch, reading.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month, Talking Book Club. THU 22 (7:30 pm): Laura Robinson, discussing her book *Crossing the Line*.

U OF A HCL-3, U OF A CAMPUS THU 22 (3:30 pm): Presented by the U of A Dept. of English - Creative Writers Series. Anita Rau Badami, author of *Tamarind Man*.

THE URBAN GRIND 10124-124 St., 475-4012. The 124th Street Fiction Reading Series, with Scary Stories and Terrifying Tales. Oct. 30, 7 pm.

live comedy

CRYSTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

FESTIVAL PLACE Sherwood Park, 481-6937 (3378). WED 28: Buddy Wasilashew and the Other Fellers.

HORSESHOE SPORT LOUNGE 13610-18 St., 457-5858. SUN 25: Chris Warren.

SANTANNA'S 17930 Stony Plain Rd., 481-7635. WED 28: Roger Peitz.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel.

special events

ECOTONIA McKernan Hall, 11341-78 Ave., 429-3659. Auction Fundraiser, bid on a wide assortment of artwork, crafts, clothing, books, sporting goods, toys, and collectibles. support Edmonton's urban environment society SAT 24, doors open at noon.

EDMONTON PUBLIC LIBRARY Riverbend Sq. Special event to let the community know about the new branch for Riverbend - Goin' Round the Bend. Oct. 31.

KEEN FOUNDATION Our Lady of Perpetual Help, 13 Brower Dr., Sherwood Park, 417-5336. Spelledown '98, to raise money for the exceptional needs children. TUE, Oct. 27, 5:30 pm.

SALVATION ARMY Mayfield Inn, Ballroom, 423-2111. The 5th annual Harvest Brunch and Auction, to raise funds for various Salvation Army ministries, proceeds to support homeless, addiction and street ministries. SAT, OCT. 24.

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SOCIAL CHALLENGE '98 Butterdome U of A (by the outdoor basketball court) to Borden Park picnic site #3 (112 Ave. and 78 St). TUE 27 (7:30 start): race between various modes of transportation to measure energy efficiency and speed to promote

sports

COMMUTER CHALLENGE '98 Butterdome U of A (by the outdoor basketball court) to Borden Park picnic site #3 (112 Ave. and 78 St). TUE 27 (7:30 start): race between various modes of transportation to measure energy efficiency and speed to promote

2nd Annual

EcoCity

Auction FUNDRAISER

SATURDAY, OCT. 24

McKERNAN HALL 11341 - 78 Ave.

Doors 12:00 pm / Auction at 1:00 pm

Bid on a wide assortment of new items.

Including artwork, crafts, clothing, books, gift certificates, cd's, shows, sporting goods, toys, collectibles, health and body work and much more!!!

Get great deals and support Edmonton's urban environment society

ADMISSION FREE

(For more information, contact 429-3659)

sustainable transportation and encourage alternatives in commuting options.

FOOTBALL EDMONTON ESKIMO 448-ESKS (3757). SUN 1: Eskimo vs Saskatchewan, 1:30 pm.

HOCKEY—OILERS www.edmonton Oilers.com. WED 28: Oilers vs Washington Capitals, 7:30 pm. SAT 31: Oilers vs Pittsburgh Penguins, 8 pm.

HORSE RACING Northlands, 471-7379. Northlands Simulcast racing, 7 days a week. Live Thoroughbred Racing, until Oct. 25. FRI 23: Northlands live racing, 6:30 pm spectrum. SAT 24-SUN 25: Northlands live racing, 1:30 pm spectrum.

SOCIER EDMONTON DRILLERS.COM. Coliseum. FRI 30: Drillers - Home Opener, vs Detroit Rockers, 7 pm. SUN 1: Drillers - Detroit.

U OF A Main Gym, FRI 23-SUN 25: Pandas Hoopfest. FRI 30: Pandas Volleyball vs T-Birds, 8 pm. Bears - Hockey vs T-Birds, 8 pm. Bears - Volleyball vs Pronghorns, 7:30 pm. Bears - Volleyball vs T-Birds, 8 pm.

VOLLEYBALL TITAN VOLLEYBALL.COM. Harry Ainlay High School. FRI 23-SAT 24: The Titan Challenge.

theatre

AND THEN THERE WAS ONE / AND THEN THERE WAS ONE TOO Salisbury Composite High School, 467-8816. Mystery Dinner Theatre. Oct. 28-29.

BERMUDA AVENUE TRIANGLE Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Broadway's newest hit. Two daughters, driven mad by their mothers, and madness mayhem and romance in their condo in Las Vegas. Until Nov. 8.

BETTER LIVING **WALTERDALE PLAYHOUSE**, 10322-83 Ave., 439-2845. By George F. Walker, A Canadian Family Drama. Matriarch Nora is digging a room under the yard. Nervous Mary Ann has moved back home. Uncle Jack announces that their long-lost father Tom has reappeared. Until Oct. 24.

BYOND THE FRINGE Fringe Theatre Adventures, The Arts Barns, 10330-84 Ave., 448-9000. (Committed to connecting artists with audiences and highlighting exciting new playwrights.) **ART?** By Rick Miller, a light-hearted exploration of the concept of art since it has many pretensions. Cornelius Ol Clump is a stiff and snooty art critic/philosopher and Lynn Rand disciple who gathers an audience together for a presentation of his thesis—that 'pop' culture is a virus that has infected the world of 'legitimate' art. Oct. 22-24.

DICK MACY AND THE SWING FELLAS Celibate Dinners Theatre, Neighbourhood Inn, 10615-109 Ave., 448-9339. Sal Silasone has big plans for his swing club-big illegal plans that is! Plans that include kidnapping and murder! In meanwhile, Charity Cherub has very important news to share, Tuesdays have fallen for the wrong man! Until Dec. 20. New Year's Eve Bash. Dec. 31.

DANCE BETWEEN THE WORLDS Sacred Heart Church, 10821-96 St., 432-7611. Presented by Big Sky Theatre. About the mystery of the Northern Lights, what significance they have on fate and destiny...we are the dance between the worlds, we weave all lives together, we are one more song made to remind you we are the dance between the worlds. Oct. 26-30.

LA DEPOSITION—TEXTE DE HELENE Butterdome U of A (by the outdoor basketball court) to Borden Park picnic site #3 (112 Ave. and 78 St). TUE 27 (7:30 start): race between various modes of transportation to measure energy efficiency and speed to promote

PEDNEAULT La Cite Francophone 210, 4527-91 rue Edmonton, 459-8400. Oct. 29-Nov. 1.

DIE MASTY Varscona Theatre, 10329-83 Ave., 433-3309. The Live Improvised Soap Opera. Every MON night @ 8 PM.

JOHNNY & POKI VARIETY HOUR Varscona Theatre, 10329-83 Ave., 433-3309. Every SAT night @ 11PM.

A FIST OF BEES The Arts Barns, 10330-84 Ave., 448-9000. Presented by Iftp - fringe theatre for young people. By Robert Max 'Tall' Stelmach from a true life man production, a story about growing up - climbing to the top of a hill for the first time to see what is on the other side. Oct. 24, at 2 pm.

HOW I LEARNED TO DRIVE Citadel Theatre. By Paula Vogel. A funny and devastating tale of survival. Oct. 31-Nov. 22.

THE LIFE John L. Haar Theatre, Grant MacEwan Community College, Jasper Place Campus, 10045-156 St., 4470 Broadway

ADVANCE TIX



musical depicting the life and trials of prostitutes and pimps in Times Square. Not for the faint of heart due to its mature content and language. Until Oct. 25, 8 pm.

MARY PIPPINS Jubilations Dinner Theatre, W.E.M., 484-2424. An English nanny attempts to salvage a dysfunctional family using some unusual methods. Until Nov. 8.

MELODRAMIN Festival Place, Sherwood Park, 449-FEST (3387). The Firelight Theatre every SUN, 7:30 pm., comedy and an improvised soap opera.

OF MICE AND MEN The Citadel, Shochter Theatre, 9828-101A Ave., 425-1820. By John Steinbeck. A story of the friendship between two men, George and Lennie, and their struggle against the desperate times of the depression. Until Nov. 1.

SPEAK Presented by Shadow Theatre. A political comedy by Greg Nelson. With their young marriage on the verge of break-up due to a lie and secret indiscretion, novelist Sarah arrives in Regina determined to find the truth of James' past (he is determined to keep it buried). Oct. 24-Nov. 8.

SUMMER PEOPLE Workshop West Theatre, Roxy Theatre, 10708-124 St., 477-9555. By Gordon J. Portman. A comedy about family, love, relationships and ritual. The Jones family retreat for a weekend at the cottage, but then Dad announces that he wants a divorce. Oct. 22-Nov. 1.

THEATRESPORTS 10329-83 Ave., 448-0695. The 18th Season of Rapid Fire Theatre, Theatresports. Edmonton's longest running and tastiest improv show. This season will have more thrills-a-minute. Every FRI @ 11 PM (until July 30, 99).

URBAN TALES 115-16-103 St., 471-1586. Presented by Northern Lights Theatre. Spins chilling urban tales specially written for this Halloween event. The hidden city life and the mysterious, dark side of human fear and desire. Oct. 30-31.

WAIT UNTIL DARK Festival Place, Sherwood Park, 449-FEST (3378). From the Festival Place Theatre Company. A sinister companion and his not-so-agreeable partners-in-crime spring a cleverly constructed deception in an attempt to relieve the recently blinded Susy of a drug-laden dull. Until Oct. 23.

WORK-IN-PROGRESS (WIP) NIGHT Walderdale Theatre, 10322-83 Ave., 439-4125. Performers and audience welcome. No charge. The WIP gives actors and other performers a chance to try out pieces they are preparing for performance and get comments from a guest director (from Edmonton's professional theatre community) and audience in an intimate, friendly setting. Ph. Marg Shone, 439-4125 for more information.

YOURS, ANNE Kaasa Theatre, Lower level, Jubilee Auditorium, 432-9483. Presented by Stage Polaris Theatre. A musical version of the Diary of Anne Frank, in honour of the 50th Anniversary of the International Declaration of Human Rights. Oct. 22-Nov. 8.

variety



ARDEN THEATRE 5 St. Anne St., St. Albert, 459-1542. FRI 30 @7:30 pm: Stuart McLean and Friends - The Vinyl Cafe, Jerusalem Ridge.

ARTUM TREATMENT SERVICES Calgary Pre-Teach Tours Inc. of Edmonton offering a package to "An Evening with Martha Stewart". Oct. 23.

CITADEL Tucker Amphitheatre, 988-4620. Octoberfest In Oz, fun with entertain-

ers, impersonations, games and prizes. Edmonton Vocal Minority's season opener. SAT, Oct. 24, 7 pm.

CITY HALL Sir Winston Churchill Sq., Edmonton. WCA Week Without Violence Clothesline, display up until Oct. 23. (423-9922, ext. 230) FRI 23(2 pm): Police Exemplary Service Award Ceremony. (10:30 pm) Puppeteering-in Ceremony for City Council. MON 26 (11 am): Greater Edmonton Poppy Fund (426-7051).

CITY MARKET Downtown Edmonton, 10153-97 St., 424-9001. Until SAT 24: Bring your carved pumpkin to the City Market before 10 am to enter the Pumpkin Carving Contest.

LESSARD LIBRARY 6104-172 Street, 496-1871. Every WED: Chess Night! all ages, 7 PM. Every TUE: Magic, The Gathering, all ages, 7 PM

LIFE AFTER SUMMER 434-7092. For outdoor types: Hiking/biking: explore the trails in and around Edmonton. Skiing/Snowshoeing: No kids, no families. For Culinary Types: New foods, wines and people. For Far-out literary types: a book club with a twist.

OCTOBERFEST IN OZ The Citadel Theatre, Tucker Amphitheatre. Cabaret with entertainers, impersonators in a Biergarten setting. Oct. 24, 7:30 pm.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night.

SOUTHBURY LIBRARY Southgate Shopping Centre, 496-1822. THU 29: Dracula 101 - A History of Vampire Fiction.

THE SUSTAINABLE EDMONTON SOCIETY Grant MacEwan Community College, City Centre Campus, 488-6776. From Understanding to Action: Oct. 23-25.

workshops

THE CANADIAN CANCER SOCIETY Edmonton & District Unit, 455-7181. The Canadian Cancer Society's Patient Services Program offering Training Workshop for Reach To Recovery Visitor. Ph for info, workshops Oct. 23-24.

CASTLEDOWNS LIBRARY 9 Lake Beauvaris Mall, 15333 Castledowns Rd., 495-1804. THU 29 (7 pm): FreeNet Demonstration.

CHAPTERS ST. ALBERT 445 St. Albert Trail, St. Albert, 419-7114. SAT 25 (7-7 pm): Halloween Wreath Making.

CHAPTERS STRATHCONA 10504-82 Ave., 435-1290. WED 28 (7 pm): Journey into Fitness.

CITY HALL Sir Winston Churchill Sq., 477-2854. SUN 25 (2-3 pm): Reincarnation - Have We Lived Before?

DEVONIAN BOTANIC GARDEN 5 km North on Hwy 60, 987-3054. THU 22, 29, Nov. 5: Dried Flower Arranging-Intermediate. SAT 24: Wheat Weaving. SAT 24: Cattail Coil Basketry. SUN 25: Nut Basket.

DRAKE 426-5555. Until Oct. 28: Corporate training programs, Management Development programs. MON 26: Stepping into Supervision. TUE 27-WED 28: Train the Trainer.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. New adult Drawing class.

FENG SHUI 2303, 10-20-53 Ave., 439-7564. SAT 31, 7(1-3 pm) & Sat, Nov. 14 (12:30-3:30 pm). Intermediate Level.

GRANT MACEwan COMMUNITY COLLEGE City Centre Campus, 10700-104 Ave., 497-INFO. •Part-time Learning: fall '98.

RUTHERFORD HOUSE 11153 Saskatchewan AgriCom, 498-3363. Halloween celebration for families. Build life-size scarecrows, play ghost games and make spooky creation. FRI 23-SUN 25 (2 pm): Halloween Craft.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. •ROCK AND FOSSIL CLINIC: Sat, Oct. 24, 11 am-4 pm.

RUTHERFORD HOUSE 11153 Saskatchewan AgriCom, 498-3363. Halloween celebration for families. Build life-size scarecrows, play ghost games and make spooky creation. FRI 23-SUN 25 (2 pm): Halloween Craft.

SCARECROW FESTIVAL Northlands AgriCom, 498-3363. Halloween celebration for families. Build life-size scarecrows, play ghost games and make spooky creation. FRI 23-SUN 25 (2 pm): Halloween Craft.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Pre-school Storytime for 3 & 4 Year Olds-Session 1: WED, SAT 24: Junior Edmonton Stamp Club.

SPRUCEWOOD LIBRARY 11555-95 Street, THU, until Dec. 10, 3-5 yrs. THU 29: Halloween Party. SAT 31 (2 pm): Halloween Craft.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. •Every FRI: DRUG-Free Film Program, 10:30 am; (3-5 yrs.) •Ukrainian Storytime, until Dec. 11, all ages (492-2904). WED 28: Young Writer's Club. SAT 31 (2 pm): Would You Recognize a Princess if...?

STRATHCONA LIBRARY 8333 104 Street, 496-1828. •Pre-School Storytime, 10:30 AM, 3-5 yrs. •One TUES per month, 10:30 am: all ages, puppet plays. THU 27: The Little Old Lady Who Was Not Afraid of Anything on Halloween.

VALLEY ZOO 133 Buena Vista Rd (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits. •FRI 30: Boo at the Zoo, 6-9 pm.

WINSPIN CENTRE 428-1414. TUE 27 (7 pm): You'll go Bananas for Bananas in concert.

WOODCROFT 13420-114 Ave, 496-1830. •Pre-school Storytime - Session 1: WED, Oct. 28, 3-5 yrs. •Time for Twos : THU, until Oct. 29. •3-5 yrs. •Time for Twos : THU, until Oct. 29. •FRI 23: Chrysanthemum, SAT 31 (2 pm): Grades 4-6: Chrysanthemum Woodbury.

kids stuff

CALDER LIBRARY 12522-132 Avenue, 496-7090. •Pre-School Storytime: THU, until Dec. 10, 3-5 yrs. •SAT 24 (2 pm): Spooky Stories in the DARK (5 yrs. +). TUE 27 (9 & 10:30 am): Grades 4-6: Chrysanthemum Woodbury.

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 498-1802. •Time for Twos (TUES, Nov. 3-Dec. 1), SAT 31: Ghosts, Goblins and Ghouls, 2 pm.

CASTLEDOWNS LIBRARY 9 Lake Beauvaris Mall, 15333 Castledowns Rd., 495-1804. •Pre-school Storytime (Oct. 28-Dec. 2). •Time for Twos: THU, until Oct. 22, 2 yrs. MON 26 (2 pm): Chrysanthemum '98 - Don Trembath. SAT 31 (2 pm): all ages, Ghosts, Ghouls, Witches...a Halloween Puppet Show.

CHAPTERS WESTSIDE 9952-179 St., 487-6500. SAT 24 (1:30 pm): Mask Making Parade.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. •CHILDREN'S GALLERY: SCULPTURE LOCOMOTION, •Every SUN: Something on Sundays. SUN 25: Discover the ways that sculptors add shine, finish, colour and texture to the surface of their work, 1-4 pm.

FESTIVAL PLACE Sherwood Park, 449-FEST. THU 29-FRI 30 (5 pm): The Haunted Hall.

FORT EDMONTON PARK 496-8787, 451-8000. FRI 23-SUN 25: Halloween Spooktacular. FRI & SAT: Spooktacular 6-11 pm. SUN: Witches Brooms & Yellow Moons (12-4 pm).

HIGHLANDS LIBRARY 6710-118 Avenue, Street, 496-1871. Every WED:

CHERRY LIBRARY 9952-179 St., 487-6500. SAT 24 (1:30-2:45 pm):

CHRYSANTHEMUM 98 - Stargum Brower. SAT 31 (2 pm): Halloween Howler, all ages.

HORIZON STAGE 1001 Calahoo Rd., 962-8995. SUN 25: Faustword, mask theatre. SUN, Oct. 25.

IDYLWYLDE LIBRARY 8310-88 Avenue, 496-1808. WED 28 (10:30-2:45 pm):

CHRYSANTHEMUM 98 - Stargum Brower. SAT 31 (2 pm): Halloween Howler, all ages.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. Saturday Storytimes (2 pm): SAT 24: Weather Wise. MON 26: Chrysanthemum '98 - Merle Harris. WED 28: Halloween Hoopla.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-8778. SAT 24-SUN 25 (1-4 pm) & WED 28 - FRI 30 (5:30-8:30 pm): Halloween Howl.

LESSARD LIBRARY 6104-172 Street, 496-1871. •Pre-school Storytime-TUES, WED, THU, SAT 24: Silly Saturdays. THU 28: Chrysanthemum '98 - Hazel Hutchins.

LONDONDERRY LIBRARY LondonDerry Mall, 496-1814. •Pre-school Storytime: until May 12. •Junior Edmonton Stamp Club: SAT 24: Weird & Wonderful Stamps.

MACEwan CENTRE 1008 104 Ave. 497-5300. SUN 25 (2-5 pm): Halloween Pool Party.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Pre-school Storytime, TUE: 3-5 yrs. : OCT-27-Dec. 1. •Pre-school Storytime: WED, 28-Dec. 2. SAT 31: Monster Bash.

PENNY MCKEE LIBRARY (ABBOTSFIELD) Abbotsfield Shoppers Mall, 3210-118 Ave. •496-7839. Preschool Storytime : Until Nov. 25. •Time for Twos - Session 2 (TUES Until Nov. 24).

PROFILES GALLERY 110 Grandin Park 22, Sir Winston Churchill Ave., St. Albert, 460-4310. Every SAT: (1-4 PM) drop-in and explore themes relating to monthly exhibits. SAT 24: Face Art workshop •Pre-register. SAT 31: It's Halloween! Create a funky fabric loot bag.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 PM. •ROCK AND FOSSIL CLINIC: Sat, Oct. 24, 11 am-4 pm.

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WOODCROFT 13420-114 Ave, 496-1830. •Pre-school Storytime - Session 1: WED, Oct. 28, 3-5 yrs. •Time for Twos : THU, until Oct. 29. •FRI 23: Chrysanthemum '98, Carol Hutchins. SAT 31: Puppet Rump.

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VW1022-1029(2wks)

La Teisha
Very attractive, 19 yrs, old black escort,
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VW1008-1022 (3wks)

VOLUNTEER

First Night Festival Seeking Handy Volunteers! To
assist with pre-fest and on-site activities. Call
Caroline, 448-9200 (prop builders, painters,
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costumed characters).

na1008

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na1022

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The Learning Centre-Literacy Association is looking
for volunteers to help adults develop their literacy
skills. Volunteers at the centre can teach and help others
make positive changes for themselves and their
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ESCAPES - FEMALE

Jennifer

Sweet & shy school girl, 18 yrs. old
escort, m/c & Visa 414-1827.

VW1008-1022 (3wks)

Veronica

Bodacious blonde, 21 yr. old escort, out
call only. m/c & Visa 414-1781.

VW1008-1022 (3wks)

Beverly

experienced, attractive, 35 yr. old
escort, m/c & Visa 414-1782.

VW1008-1022 (3wks)

Brandy

Black 23 yr. old escort m/c & Visa 414-
1782.

VW1008-1022 (3wks)

Candee

Do you have a sweet tooth I'm sure I can
satisfy your craving. m/c & Visa 414-1826

VW1008-1022 (3wks)

Lacy

Very enticing & attractive, 24 yr. old
escort, m/c 414-6678.

VW1008-1022 (3wks)

Monique

Tall blond, 26 yr. old escort, m/c 414-
6678.

VW1008-1022 (3wks)

ESTELLA

Lingerie model
23 years old blonde sleek and nice
personality, easy to get along with, my
specialty is your pleasure, call me any time
413-1755 (Visa accepted).

VW1001-1022 (4 wks)

SABRINA

Independent transsexual escort petite, blonde
and attractive. Very open minded for all
desires. Call anytime at 970-2077

VW1022(1wk)

Ilc #132673

VW1001-1022 (4 wks)

Vue Weekly Classifieds,
Call 426-1996

ESCAPES - MALE

MILLWOODS VOLUNTEER RECRUITMENT: Help
children learn at the Millwoods Welcome Centre
for immigrants. Our Homework club for children
(grades 1-12) is held Mon., Wed. & Thu. 3:30-
5:30pm. Volunteer as much time as you can. ph
MWCI at 462-6924.

na0784

Alberta Human Rights & Civil Liberties Association:
Looking for free or nominal cost office space.
Contact: John at 463-3948 or Raphael at 420-1661
(b), 451-4656 (h).

na0827

The AIDS Network needs volunteers to
organize a variety of events for AIDS Awareness
Week, Nov. 23-30 1998. Please call Clare or
Colin for more info at 488-5742.

na0828

Michelle
French brunette, petite and busty, 5-3*
tall, 100 lbs available anytime at
970-2877.

VW1022(1wk)

Nancy
Beautiful 30 years old
Brunette, blue eyes, exotic looks, extremely
friendly and sexy, available days and nights.
Visa accepted. Call me at 413-0483.
Ilc 132339

VW1001-1022 (4 wks)

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AND CURVY CALLS. MY RATES ARE MORE THAN
REASONABLE. FOR RELAXATION AT ITS
BEST PHONE 945-1798 TODAY.

Lic #129192

VW1015-1029 (2 wks)

Andrew
I'm an independent handsome and sexy
male escort, available 24 hr. 970-2877.

VW1022(1wk)

Megular and sexy. Direct quotes over
the phone. Available 24 hrs. ph 413-0339.
Ilc #125192

VW1015-1105 (4wks)

SABRINA
Independent transsexual escort petite, blonde
and attractive. Very open minded for all
desires. Call anytime at 970-2077

VW1022(1wk)

For info on advertising in Vue
Weekly Classifieds
Call 426-1996

ESL TUTORS NEEDED: Volunteer to teach
English to adult immigrants; daytime weekdays/
weekends available, small groups; training
provided. Call Scott 429-5545.

na0723

Make a world of difference by volunteering
only 2 hrs. a week with a family in need.
Contact Karin Boyd, The Arbutus Volunteer
Foundation (Alberta Family & Social Services).
427-8564 kbboyd@arbutuswesterncanada.com

na0820

Are you caring? Interested in learning about
new cultures? Can you volunteer? Call Dulari,
New Neighbours, EISA 474-8445.
Be Enlightened, Be a Leader, Be Amazed... Be
a Volunteer! The Edmonton YMCA Enterprise
Centre has volunteer opportunities in
instruction, aide, group facilitators, tutors,
mentors, recreation leaders. Help a youth or
adult experience success in education and
employment - 2-3 hrs. a week. Day/evening.
We provide training! Contact Brad at 422-6038.

na0718

The Boys' & Girls' Clubs of Edmonton, a non-
profit organization that provides quality
programs for children and youth is seeking
volunteers. If you would like to be a role model
or just help out. Contact Brad at 422-6038.

na0719

And a New Dimension...Volunteer! The Friends
of University Hospital are looking for
responsible adults to join Gift & Candy Shop
volunteer program. Meet new people, gain job
skills and experience while helping the
community. More info, call 492-8428.

na0710

Community Greenways is a plan to create a
network of rail-lined multi-use trails along
abandoned railway lines and utility corridors,
connecting 40 Edmonton Communities. Volunteer
canvassers are needed, please call 423-4003

na0722

Give the gift of community to the residents of
Community Care Grandview. Help someone
maintain their independence. Our residents
need volunteers to escort them on trips out of
the centre. Commitment: on-call: 3-4 trips a
month. 6125-124 St. ph 474-7104.

na0714

Canadian Mental Health Association needs a
volunteer to work with young male with
schizophrenia to provide companionship &
promote physical fitness. Time commitment: 3
hr/wk. Call Paddy at 414-6300.

na0813

Citadel Theatre seeking committed
volunteer ushers for the 88/89 season.
Friendly people, great benefits. Call Andrea
@ 426-4811, ext. 4240 for more info.

na0910

Vue Weekly Classifieds,
Call 426-1996

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HEY EDDIE!

by GRASDAL

Gee, I guess when you put it that way, maybe our relationship does need some work...

GRASDAL



For the entire decade, American punk band Samiam have been, well, eatin' green eggs and ham—actually, they've been busy putting out kick-ass CDs. Oh yeah, there've been some shows too, like the one at New City Likwid Lounge on October 15. Samiam showcased their smart punk sound, playing a wealth of material from their latest disc. You are freakin' me out. Was the crowd a little freaked? Maybe, but in that good "this show rocks" kinda way. Unlike what their new song says, Samiam don't have an "Ordinary Life"—you don't hang around that long in music if you're just plain ordinary. For those who missed the New City gig, don't make the same mistake next time they run through town.

True Stories

#3 IN A SERIES

"I had just broken up with this guy in college and when I came home for the holidays, my Mom suggested I try Telepersonals. So one day I was just listening to a bunch of ads and..."

what totally attracted me was that he was 6'2, because I'm 6'1. He had a nice, clean-cut voice and that's exactly what he was. It turned out we had this mutual friend, so I asked him about Matthew. I got a thumbs up. We've been travelling and doing lots of cool things together. I never ever dreamed this would happen when we met four years ago."

Della, 23

Women Seeking Men

This is Angela. I'm a 19 yr. old, 5'8" tall, 130 lb., employed female with reddish brown hair & baby, blue eyes. I love the outdoors, shopping, bar hopping, & much more. I'm looking for friends & casual dating & see where it goes from there. If you'd like to know more, box me back. Box 3994.

I'm a 26 yr. old, 5'4" tall, pretty female with red hair & blue eyes. I'm looking for an encounter with a 25-34 yr. old male. If you're interested, get back to me. Box 3953.

I'm a 26 yr. old, 5'4" tall, full-figured, honest, sincere, shy, quiet, romantic female with dark blonde hair & big, blue eyes. I'm a non-smoker & casual drinker. I'm a student studying office, computer administration. I want our spirits to go on together for an eternity. If you have an undying respect for your mom, leave me a message. Box 5471.

I'm a 26 yr. old, 5'7" tall, attractive female with brown hair & brown eyes. I'm from Venus. I'm looking for a 26-35 yr. old, tall, dark-haired male. I understand that we're from different planets. If you believe that love is unconditional & you can accept another little Martian in my life, leave me a message. Take a chance. Box 4127.

I'm an early 40's, attractive, athletic, medium built, employed female with brown hair. I enjoy rock, punk, dancing, movies, & much more. I'm interested in meeting a 35-48 yr. old, sincere, honest gentleman with good morals. Let's start a friendship & see where it goes from there. Box 2683.

I'm a 5'4" tall, 140 lb., easygoing female with shoulder length brown hair & crystal blue eyes. I've had several romances. I enjoy pool, dining, movies, & spending time with family & friends. I'm looking for a personable guy who knows where he's going & what he wants out of life. Box 2363.

My name is Karen. I'm a 56 yr. old, full-figured, single female with blonde hair & blue eyes. I'm looking for a nice relationship with someone who might enjoy hiking, long walks, travelling, or dancing. If any of this sounds interesting, leave me a message. Box 2290.

I'm a 27 yr. old, 5'4" tall, 123 lbs., attractive, physically fit, energetic, Native female with brown hair & brown eyes. I have one 6 yr. old son. I'm a non-smoker, non-drinker, & drug-free. I enjoy fishing, hiking, the outdoors, camping, horses, karaoke, sports, & more. If you'd like to know more about me, box me back. Box 9411.

I'm a 6'2" tall, 215 lbs., physically fit, dark, handsome, single, black male looking to have a good time & meet some nice people. If you're looking for a guy with a good head on his shoulders, give me a box. Box 6939.

My name is Ken. I'm a 32 yr. old, 5'10" tall, 180 lbs., separated male with brown hair & blue eyes. I'm a 26 yr. old, single male, a smoker, casual drinker, & drug-free. I enjoy golfing, fishing, & outdoor activities. I work as a driller & oil patch. I'm looking for an honest, sincere, trusting woman who will push me ahead. If you'd like to stand beside me in a lasting relationship, leave me a message. Box 9641.

I'm a 5'8" tall, 140 lbs., attractive male with dark brown hair & blue eyes. I like skiing, the mountains, & much more. I'm looking for a lady who's drug-free & not into the bar scene. If you're out there, get back to me. Box 8911.

I'm a 46 yr. old, 5'11" tall, honest, sincere, sensitive gentleman with short, thinning hair & blue eyes. I'm a smoker & casual drinker. I have a variety of interests including indoor & outdoor activities. I'm not much into sports. I'm looking for a straightforward woman with similar interests. If any of this sounds interesting box me back. Box 8360.

I'm a 36 yr. old, 5'6" tall, 190 lbs., medium built, good looking, caring, fun-loving, honest, sensitive, sincere guy with curly, sandy brown hair. I've never been married & have no children. I'm a non-smoker & light, social drinker. I have close family ties. I enjoy music, live theatre, concerts, dining, long walks, & much more. If you think I'd like to get to know me better, leave me a message. Box 7549.

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